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No. 451.]

TELEGRAMS: TREGASKIS, LONDON.

[1899.]

Caxton Head Catalogue

OF A COLLECTION OF

1302 WORKS OF ART:

COMPRISING

DRAWINGS

IN

Water-Colour, Crayons and Pen-and-Ink ;

OIL PAINTINGS;

Engravings, Etchings & Caricatures;

PORTRAITS,

Studies and Drawings by the Old Masters ;

Offered for Sale by

J. & M. L. TREGASKIS,

AT THEIR HOUSE AT THE SIGN OF THE CAXTON HEAD,

232, HIGH HOLBORN, LONDON, W.C.

ORIGINAL DRAWINGS

IN

WATER-COLOURS, CRAYON, CHALK, SEPIA, PEN-AND-INK, AND PENCIL

1 Absolon (John) Original Water-Colour Drawings — 36 Water-Colour Drawings (on 35 Cardboards, 10 $\frac{3}{4}$ in. by 8in.) to illustrate BEATTIE AND COLLINS; *together with a copy of the Poetical Works of James Beattie and William Collins, with Engravings by Samuel Williams, etc., from Drawings by John Absolon, original cloth, 1846.* Price for the Drawings and the Book, **18 guineas.**

Purchased from John Absolon's Executors; the book has the artist's autograph.

2 A Collection of 34 large Pen-and-Ink Drawings; GROUPS OF FIGURES, principally Classical, from the celebrated Collections of MILLIN, HOPE, TISCHBEIN, MILLINGEN, and others, imp. folio, hf. bound, leather joints, a few leaves blank at end, **24/6.** (17--)

Apart from their chief interest as illustrations of Ancient Costume, the drawings themselves are executed with so admirable a grace and beauty of effect in the groupings, as to entitle them being admitted to the cabinet of a collector as really fine examples of finished drawing.

3 Alken (Henry) A COSSACK: Very clever sepia drawing, 10in. by 9in., sunk mount, 20in. by 16 $\frac{1}{2}$ in., **27/6**

4 Angell (Frank) CORNISH COAST, water-colour drawing, 15 $\frac{1}{2}$ in. by 22in., **7 guineas.**

A delightfully fresh water-colour drawing of one of the prettiest sea coves imaginable. The impression conveyed by this happy little picture is not to be easily expressed. Its foam crested wavelets dashing and dancing between rocky ridges, the flight of the sea-birds above and the blue depths in the distance, carry with them the bracing effect of the salt-laden breeze. Signed by the artist.

AUBREY BEARDSLEY.

DRAWINGS IN BLACK-AND-WHITE, all mounted on slate coloured cards.

5 Conventional Flowers of the Tulip kind with Leaves, 3in. by 2 $\frac{3}{4}$ in., black background, **30/-**

6 Conventional Flowers, two of fantastic design, from 'Morte d'Arthur,' 3 $\frac{1}{2}$ in. by 3 $\frac{3}{4}$ in., **15/-**

8 Bigot (G.) "LIFE IN JAPAN ON THE ICE," fine Drawing in Pen-and-Ink and Pencil, 9in. by 13in., signed and dated, "G. Bigot, Tokio, 1892," **21/-**

9 Bigot (G.), "LIFE IN JAPAN: IN THE TRAIN," finished Drawings in Pen-and-Ink touched with Pencil, 9in. by 13in., signed and dated, "G. Bigot, Tokio, 1892," **21/-**

JOHN BROWN, Pupil of Alexander Runciman.

10 Three Roman Ladies, walking out in the elaborate costume of the period (1775), 10in. by 9in., in sepia, WITH PENCIL STUDIES OF ITALIAN HEADS ON REVERSE, hinged, on mount, **7/6**

Circa 1775

11 Roman Lady in Full Outdoor Costume, walking through a number of monks, 10 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in., in sepia, PENCIL STUDIES OF HEADS ON REVERSE AND ANOTHER SEPIA DRAWING OF TWO ROMAN LADIES, 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in., hinged, on mount, **10/6**

1b.

The varied expressions of gloating sensuality in the faces of the monks are wondrously portrayed, and, contrasted with the voluptuous beauty of the central figure, their forms become mere bundles of ugly corpulence.

12 Group of Italians, intent upon one of their number about to take a weapon from another seated near a case of knives, 10 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in., in sepia, hinged, on mount, **8/6**

HABLOT KNIGHT BROWNE ("Phiz.")

Illustrator of Dickens, Lever, Ainsworth, and other Novelists.

Drawings in Water Colour, pencil, sepia, crayon, etc., many with signature of the artist, all inlaid on mounts of a uniform size, 18 $\frac{1}{2}$ in. by 22in.

14 "Abstraction," Two scenes: Man reading on horseback whilst his horse partakes of hay from a cart in front. A pickpocket robbing an old gentleman absorbed in a book at a stall, 7 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in., pencil, **3 guineas**

15 "A Queer Customer." Interior of a shop; woman of ragged appearance seated at the counter to the evident disgust of all present, 7in. by 10 $\frac{1}{2}$ in., pencil, **3 guineas**

16 "A Twitch of Conscience:" Strangely attired thief arrested in his flight, owing to a rope being tightened round his neck by an individual in the rear who points suggestively to a prison, 7 $\frac{1}{4}$ in. by 11 $\frac{3}{4}$ in., pencil, **3 guineas**

17 "Audiencing a Patient:" Elderly gentleman scrutinising the airs of a younger man strutting before him; costume early this century. Other humorous sketches on the same sheet, 12 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., pencil, **3 guineas**

18 "Barnaby Rudge: Haredale and young Chester," 4 $\frac{1}{4}$ in. by 6 $\frac{1}{8}$ in., crayon and pencil, **5 guineas**

19 Battle Scene: Desperate charge of cavalry over a bridge near battered fortifications, 5in. by 7in., sepia, **4 guineas**

20 Battle Scene: Cavalry charge in regular order on a field, 5in. by 7in., sepia, **4 guineas.**

DRAWINGS. By H. K. BROWN ("Phiz")—Continued.

21 **Character Studies:** Seven different figures, of various social degrees, in walking-out attire, 8in. by 11½in., **3 guineas**

22 **Character Studies:** Group of aged heads; elderly gentleman in conversation; old lady seated; precocious youth kissing the hand of a simpering maid, 8in., by 12½in., *pencil*, **3 guineas**

23 **Crossing Sweepers:** Three betattered specimens, with a few auxiliary figures, 7½in. by 24in., *crayon and pencil*, **3 guineas**

24 **Encampment by the Wayside:** Two parties of travellers preparing for a repast, 5in. by 6½in., *sepia*, **4 guineas**

25 **Four Persons Engaged in Conversation** (*tête à tête*), two gentlemen and a somewhat shrunken elderly couple, 7½in. by 10in., *sepia*, **2 guineas**

26 **Grotesque Figure**, with outstretched arms, towering above a number of figures, amongst them "NEW ZEALANDER READING JACK THE GIANT KILLER," 12in. by 8in., *pencil*, **3 guineas**

27 **Group, viewing Paintings in a Gallery:** Presumably the people's day, 6½in. by 9½in., *crayon and pencil*, **2 guineas**

28 **Gypsies Feasting in the Open:** Another party hailed as they pass, 4½in. by 7in., *sepia*, **4 guineas**

29 **Half-Length Figure:** An orator in a frenzy of impassioned eloquence, 6½in. by 8½in., **2 guineas**

30 **"La Flamande:"** Girl resting by a well; characteristic study of a Flemish peasant, 13½in. by 10in., *crayon and chalk*, **4 guineas**

The infinity of humour expressed receives but scant justice in the abridgements of detail meted out here. And yet there is, perhaps, no artist whose work needs so general a hint in order to give the public a perfect idea of the complete spirit. His ability was accounted by Dickens as fit to display graphically those characters in English life which he himself so powerfully limned by the aid of his wondrous literary genius. Except for one or two strictly serious items there is not a drawing of those particularised here that would not at once be assigned to the pictorial creator of *Captain Cuttle*, *Sammy Weller*, *Job Trotter*, *The Marchioness*, *Mr. Pecksniff*, and other such Dickens immortals.

40 **Bunbury** (Henry William), **THREE OLD FOPS:** An original drawing in sepia and wash, on brown cartridge, 8½in. by 13in., sunk mount, 16½in. by 22in., **30/-**

41 **Bunbury** (Henry William), **THE MINUET:** Companion to above, 9in. by 14½in., sunk mount, 10½in. by 22in., **30/-** Two characteristic examples of the artist.

SIR EDWARD BURNE JONES, BART.

42 **Demophoon.**—Pencil study on warmish white paper, in full light and shade, of the upper portion of the figure of Demophoon for the picture of "PHYLLIS AND DEMOPHOON," exhibited at the Old Water Colour Society. An enlarged and somewhat altered rendering in oils of this famous design was many years afterwards exhibited at the Grosvenor Gallery, 8½in. by 7½in., **26 guineas**

43 **The Romance of the Rose.**—Fully draped study on white paper in hard pencil, resembling SILVER POINT, of a sleeping figure for "THE ROMANCE OF THE ROSE;" characteristic example of the master's later work; *Signed* E. B. J.; 6½in. by 11½in., **22 guineas**

47 **Burney** (Edward Francis) **NUN AND GALLANT:** Circular drawing in wash, 3in. dia., by BURNEY, and engraving of same by BARTOLOZZI, on one mount, the two **30/-**

31 **Landlady**, of buxom appearance, in conversation with customers, 6½in. by 10in., *crayon*, **3 guineas**

32 **Lawyer's Office Interior:** Gentleman surreptitiously accepting cheque from the lawyer seated at his desk; man entering the door with lengthy bill marked costs, 10in. by 14in., *pencil*, **4 guineas**

33 **Maid-servant** standing with her back to supper-laden table; convivial party of four sketched below, 12½in. by 7½in., *crayon*, **3 guineas**

34 **Mistress and Servant:** The former of sour aspect, giving instructions previous to departure; a constable just entering in the rear, 7in. by 10in., *pencil*, **4 guineas**

35 **Mounted Knights** in full armour proceeding to the tourney, 7in. by 10½in., *a most beautifully finished and spirited drawing* IN WATER COLOURS, **7 guineas**

36 **"Old Lady who is Privileged to Cheat at Cards,"** seated at head of table, 10in. by 7in., *pencil*, **3 guineas**

37 **Pantomimic Characters:** Grotesque forms and animal heads, 4½in. by 6½in., *pencil*, **2 guineas**

38 **"Patent Respirator:"** Two wayfarers in alarm at the fearful-looking object approaching, the head almost hidden by the respirator, 5in. by 6½in., **3 guineas**

39 **The Proposal:** Two children secretly observing the inelegant attitude of a kneeling lover who grips his lady's hand as he smirks out his devoted passion. 12½in. by 10½in., *sepia*, **4 guineas**

44 **The Romance of the Rose.**—Soft pencil study on white paper of a draped male figure for "THE ROMANCE OF THE ROSE;" *Signed* E. B. J.; 6½in. by 11½in., **21 guineas**

45 **St. Dorothy.**—Chalk study in red and ochre on white paper of a draped figure for the Picture of "ST. DOROTHY;" *Signed* E. B. J., 1864; highly characteristic in sentiment and method of the artist's middle manner, 10½in. by 5½in., **26 guineas**

46 **St. Dorothy.**—Chalk study in red and ochre on white paper of a heavily draped figure for the Picture of "ST. DOROTHY," 1864, characteristic in sentiment and method of the artist's middle manner, 10½in. by 5in., **24 guineas**

DRAWINGS—Continued.

48 **Bust Portrait of a Neapolitan Woman**, with Head-dress, Necklace, and florally decorated bodice, 22in. by 15in., water-colour; a characteristic drawing rich in colour, signed ORLANDI, *Roma*, 30/-

49 **Caracosa (General) ORIGINAL WATER-COLOUR, VIEW OF PIETA**, 12in. by 19in., 5/-
1821

GEORGE CATTERMOLE.

50 **Bacchanalian Scene**; a drunken warrior dancing near a huge barrel; Bacchus holding up a warning finger, 4½in. by 5½in., pencil, inlaid on mount, 18½in. by 22¾in., 3 guineas.
A clever parody, full of ludicrous exaggeration and jovial caricature.

CHINESE DRAWINGS.

Beautifully executed in sepia on very thin fibrous paper, representing highly artistic objects of house decoration, 9¼in. by 6¾in., mounted on cardboard 12½in. by 9in.

51 **Boquet in a Vase**, a Brazier, a large Vase, a Bowl of Lilioms, etc., 3/-

52 **Screen and Altar for Kwan Yin**, a dwarfed Larch in pot, a Koro on stand, a large Jar, etc., 3/6

53 **A Table**, Vase for fountain, a gnarled Tree, a Fan, Fly-switch, etc., 3/6

54 **Gong and Stand**, two Vases, a dwarfed Maple, Vase of flowers on a table, etc., 3/6

55 **Lotus Plant in pot**, a Screen, two Vases, etc., 3/6

56 **Dwarfed Conifer and dwarfed Plantain in pots**, a musical instrument, Koro, Kettle and Vase, 3/6

57 **Vase of Grasses**, dwarfed Larch in pot, Vase of flowers and stand, and other Vases (*slightly damaged*), 2/6

58 **Chinese Water-Colour**, two Tartars seated beside an umbrella stall, on card, 12¾in. by 9¾in., 4/-

59 **Chinese Water-Colour**, Chinese man, woman, and child outside a house—the man smoking, the woman washing, on card, 12¾in. by 9¾in., 4/-

60 **Chinese Water-Colour**, a travelling Shoe-mender seated beside his stall and pack, on card, 12¾in. by 9¾in., 4/-

61 **Chinese Water-Colour**, two Wild Pigs hanging by the feet, heads downwards from a slung bamboo rod, on card, 10¼in. by 14¾in., 4/-

62 **CHINESE LETTER PAPER**, 25 specimens, decorated with various designs, flowering plants, landscapes, interior scenes, figures, etc., all artists' proofs in very faint impressions, a curious collection, in brocade covers with silk ties, 9¾in. by 5in., £2 2s.

63 **Cipriani (G. B., R.A.), THE ARTS**: Design for Title-page, in wash and line, sunk dome-shaped mount, opening 7½in. high by 10¼in. wide, 32/6

64 **Classical Subjects.**—12 Pen-and-Ink Drawings, various sizes, averaging about 6in. by 3¼in., 10/6

COLLINS, WILLIAM, R.A. (1788-1847): ORIGINAL DRAWINGS AND STUDIES.

The majority of these Sketches were executed during the Artist's tours in Norfolk (Cromer especially), Hastings, France, and Italy. They will be found fairly representative of his general work. Wilkie advised the Italian tour, and he signalled his friendship by naming his son (the future novelist) after him.

65 **Coast Scenery, Shipping, Fishermen and Women, &c.**, 8 sketches, COLOURED chalks, pencil, pen-and-ink, and sepia, average size 4in. by 6in., 14 for 30/-

66 **Two Children**, water-colour drawing, 5¼in. by 4¾in., 7/6

67 **Pisa**, showing the Leaning Tower, sepia drawing, 3¾in. by 6in., signed on back, 'PISA, W. COLLINS, 1839, 10/6

68 **Continental Views, Street Scenes, Costume, Sketches of Famous Paintings, &c.**, IN WATER-COLOURS, sepia, pen-and-ink, pencil, and chalks, average size 5in. by 6in., 9 for 32/6

69 **A Horse-Race** (nearing the winning post), in WATER-COLOURS, 4in. by 6in., 5/-

70 **Caricatures** ('Liverpool Merchants,' 'Scene at Brighton,' 'Some French Navy,'); Costume and Peasant Studies, chiefly Italian, in chalks, pencil, pen-and-ink, sepia and WATER-COLOURS, average size 6in. by 5½in., 17 for 37/6

77 **Cornwall.**—Highly-finished Pencil Drawings by G. V. DUHOYER, 10¼in. by 14½in., sunk mount, 15½in. by 21½in. Price 12/6 EACH. From the Collection of the late JOHN DAVID CHAMBERS, ESQ., Recorder of Salisbury.

St. Levan Church, Lych Stone and Cross.

Bosseney, Cornwall.

Sancreed Church and Cross.

Coast Scenery, near Boscastle.

Granite Cross, near Bodmin Church-yard.

Scenery at the Land's End.

Langon Cromleck, near Penzance.

Cross on the Road to St. Buryan.

Coast Scenery at Cape Cornwall.

Cross in Churchyard, St. Levan, and 2 others on 1 sheet.

St. Buryan Churchyard.

Bosseney entering Boscastle.

78 **Cotton (H. K.) CASTELLATED BRIDGE AND LANDSCAPE**, figures fishing, etc., water-colour drawing, signed, in neat gilt frame, 9¾in. by 13in., 7/-

79 **Creswick (T., R.A.), PENCIL SKETCHES (3) and one PEN-AND-INK, Landscapes (one River Severn)**, each 3in. by 4in., sunk mount, four for 4 guineas (sold at Christie's, 1878)

80 **Cruikshank (George), GREYHOUND**, by Howitt (UNPUBLISHED), copied by GEORGE CRUIKSHANK, a very beautiful and highly-finished PENCIL DRAWING, SO INSCRIBED IN THE ARTIST'S AUTOGRAPH, 8¼in. by 10in., with cut-out mount, glazed, and in oak frame, 15½in. by 18in., £3 3s

A charming drawing, executed with the utmost delicacy

DRAWINGS—Continued.

81 Cruikshank (George) **GIANTS AT PLAY**, four original Pencil Drawings, by G. Cruikshank (UNPUBLISHED), with subsidiary Sketches and Notes, on one sheet, 8½ in. by 11½ in., mounted, and in oak frame, 14½ in. by 17½ in., £2 18s

82 Cruikshank (Isaac), Allegorical Drawing in WATER COLOURS of the DEATH OF NELSON: Britannia supports the form of the dying Hero, to her right stands Neptune, and towards the group a cherub flies bearing a ribbon with the device "*He lives above*," ships in the background; 9 in. by 12½ in., good state, £2 2s

A remarkable drawing, symbolising most effectively that immense flood of public sorrow which swept through the nation at the news of Nelson's death.

83 Deserted House (16 in. by 10 in.) Water-colour and black and white chalks; pretty drawing of a half-ruined country residence, 21/-

84 De Wint (after, by W. Scott), **VIEW IN TILGATE FOREST, SUSSEX**, a charming drawing, 11 in. by 15½ in., sunk mount, 9½ in. by 24 in., 32/6

J. C. DOLLMAN, R.I.

85 "Night": a recess on one of the great London Bridges; abject couple seated in a corner, the man's head bowed, the woman gazing at an unfortunate sister who stands looking across the water; large buildings to the left. 14½ in. by 28½ in., mounted on board, with frame of French-grey cardboard, 5 guineas. From the Joseph Wolf Collection.

A powerful composition in charcoal. A prelude to a tragedy of city life, rendered with all the attributes of black despair and horror of meditation that clings to a scene so silently persistent and regular where life is crowded.

86 Drawings.—A magnificent Collection of 170 Drawings, WATER-COLOUR, SEPIA, and PENCIL, OF VIEWS, FIGURES, PORTRAITS, ETC., many of them very admirably executed, some of the figures were especially producing a very charming soft effect in the delicacy of their colouring: CIPRIANI (1), ADRIAN VAN DE VELDE (1), JOHN VARLEY, BURGESS, LADY BURRELL, and HENRY PHILLIPS are among the artists; most of them unsigned, mounted in a roy. folio volume, in full scored russia, little rubbed, with the BURRELL ARMS in the centre of each cover; elaborate blind and gold tooling on sides and back, 25 guineas

The water-colour drawings are principally of Scenery in Sussex, and comprise the Mansions and Grounds of PETWORTH, OCKENDEN, WEST GRINSTEAD, PARK HOUSE, HORSHAM, and BURLEY, with SHIPPING and COAST SCENES, and a few foreign landscapes in Italy and Turkey (64 drawings). Those in sepia (25) and pencil (31) are of much the same character, though there are fewer in Sussex, and comprise a few very beautiful Rhine Views and Mountain and Lake Scenery. Cipriani's drawing is of Venus and Cupid, and is of special interest, having been purchased at Sir Thos. Lawrence's sale. That by Van de Velde is a Coast Scene with figures. There is a very charming drawing of Cupids playing Blind Man's Buff, executed with great force and effect, evidently by some artist of repute, though no name is given. Two portraits in colours of Lady Raymond and one of Lady Burrell are perhaps as fine as any in the collection, and are certainly by some artist of distinction, though again the name is not given. Besides these there are 28 other portraits of children, probably of the Burrell family. Ornaments, birds, animals, and smaller drawings make up the collection.

From the Library of Robert M. Burrell, Esq., with his Bookplate.

87 Drawing.—Coloured study in Crayon for "**THE HAWKING PARTY**," by FREDK. TAYLOR, 5½ in. by 4½ in., sunk mount, 7/6

88 Drawing.—"DILIGENCE FROM CALAIS," drawing (unfinished), in sepia and pencil, by J. M. W. TURNER (?) of a French Coach, 6½ in. by 8 in., sunk mount, 9/6

89 Drawings.—6 ORIGINAL PEN-AND-INK, Sacred, *St. Francis*, Scenes from our Lord's Life, etc., about 5½ in. by 4½ in., VERY CLEVER, 5/-

90 Duhoyer (G. W.), **VIEWS IN ENGLAND** (including Tintern Abbey). Also *Church Interiors*, 17 PENCIL DRAWINGS, various sizes, an interesting lot, 21/-

From the Collection of the late J. D. Chambers, Esq., Recorder of Salisbury.

Du Maurier, George—"What does Little Birdie say?" Pen-and-ink Drawing, 6½ in. by 5 in. Sunk mount, 10 guineas

What does Little Birdie say?

Uncle Charles: "If we could understand the language of birds, Tommy, we should understand what Dicky's saying now."

Tommy (who's going back to School): "I think he is asking for a tip, Uncle Charles!"

92 Dusart (Corn.), **INTERIOR: Dutch Kitchen**, with man and woman, finished water-colour drawing in grey, 9 in. by 7 in., sunk mount, line borders, 30/-

1694

DUPENDANT.**Water-Colour Drawings from the Galloway Collection.**

93 Drinking Scene in the Cellar of a Monastery, a Friar and a Gentleman seated at a table, 5½ in. by 9½ in., sunk mount, 21/-

94 Carnival Scene: Four Drunken Masqueraders in Fantastic Costume leaving a house at early dawn, 6 in. by 9½ in., an exceedingly clever drawing, sunk mount, 21/-

95 View of a Farmyard and surrounding buildings (probably Italian), 9½ in. by 6 in., sunk mount, 7/6

99 Evans (W.) "**MOFFAT WATER**," charming water-colour, stream, rustic bridge, and figures, 14 in. by 21½ in., very fine, 27/6

96 Portrait of a FRENCH ADVOCATE in the Costume of his office, 9½ in. by 6 in., highly characteristic and humorous, sunk mount, 21/-

97 An Italian Peasant reclining beneath a tree, beside him a bag of apples, out of which some have fallen, a pool in the foreground, 9 in. by 6 in., sunk mount, 21/-

98 A Human Figure, with hat, cloak, and sabots looking down upon a Churchyard from high up in the air through which he proceeds by some mysterious means, 6 in. by 9½ in., a peculiar subject, sunk mount, 21/-

DRAWINGS—Continued.

100 **Fielding, Copley.**—MOUNTAINOUS LANDSCAPE, with Stream, and Man Fishing, signed and dated, 9in. by 9½in., sunk mount 12in. by 6 in., £4 4s

101 **Five Portraits** in Pencil and Sepia, all but one Ladies, subjects and artist unknown, each about 10in. by 8in., well executed on a rough grey paper, 3/6

JOHN FLAXMAN.

STUDIES IN PENCIL, PEN AND SEPIA, on sunk mounts of a uniform size, oblong, 17½in. by 21½in., from the collection of SIR BENJAMIN WEST, P.R.A.

102 **Classical Subject:** Three figures, a man and woman and a boy, pen and light sepia wash (one corner torn), 5½in. by 6½in., 21/-

103 **Six Knights** slaying a Giant, sepia wash and pen, 5½in. by 7½in., 2 guineas

104 **Classical Subject:** Man and Woman Lying up the Floor, the latter supported by another woman, old M looking on; sepia and pen, 7½in. by 8½in., £2 2s

105 **'Deliver us from Evil,'** three figures, one raising the other from the power of the third, pen-and-ink, 25/-

BIRKET FOSTER.

Pencil and Pen-and-Ink Sketches, principally of localities in England and Scotland, several with remarks as to colour and other details in the handwriting of the artist. Each on thick white cardboard sunk mounts, 14½in. by 18½in.

106 **Aberystwyth**, part of the beach with castle and cliffs in the distance, 5in. by 8 in., 18/-

107 **Bedfont**, Church and Churchyard, tombs and trees in the foreground, 5in. by 6½in., 15/-

108 **Carmarthen**, the town seen from across the river, 5in. by 8in., 18/-

109 **Cocklantoyle Ford**, looking along the river, trees on both banks, 6½in. by 9½in., 15/-

110 **Cookham**, looking along the river, church behind a row of trees, 4½in. by 6½in., 18/-

111 **"Divan."**—Cattle and peasants in a public place, 4½in. by 7½in., 25/-

112 **Donne Castle and Stirling Castle**, two on one sheet, both seen from a distance, 9½in. by 6½in., 21/-

113 **Flodden Field**, Sept. 9, 1853, 6½in. by 9½in., 25/-

114 **Gad's Hill Place, Residence of Charles Dickens**, the house from the roadside, 8½in. by 10½in., 3 guineas

124 **Frost (William Edward, R.A.) FEMALE FIGURE**, full length, nude, water-colour, 6½in. by 3½in., 35/-

115 **Guildford**, view from St. Catharine's Hill, 6½in. by 9½in., 18/-

116 **"Luccombe Chimes"** (?), girl seated on a stile, church in the distance, 6½in. by 4½in., 30/-

117 **Maidenhead Bridge**, looking along the river, 4½in. by 6½in., 18/-

118 **Near Arundel**, windmill on river bank, 3½in. by 5in., 15/-

119 **Robin Hood's Bay**, prospect from a prominence over the town, 8in. by 10½in., 21/-

120 **Stirling Castle**, 6½in. by 9½in., 21/-

121 **Taplow Court from Maidenhead and Cliefden from Maiden Bridge**, 4½in. by 2½in. and 4½in. by 6½in., two on one mount, 50/-

122 **Tree Dismantled and Decayed**, very characteristic of the artist, 9½in. by 6½in., 15/-

123 **Tree Trunk**, gnarled and knotted branches reaching almost to the ground, 9½in. by 6½in., 15/-

SIR JOHN GILBERT, R.A.

The following series of valuable Sketches by the late SIR JOHN GILBERT, R.A., were sent by him to his friend, HENRY KING, at intervals between 1871 and 1887. They bear witness to the sunny relations which existed between the artist and the poet, and at the same time afford an index to some of the passing moods of the great painter—the moments in which he could indulge in a jeu d'esprit or in which, on the other hand, he found relief (as in the Whitmonday sketch) in the pictorial expression of harassing thoughts.

126 **A BIRTHDAY CARD**—"to Henry King, Esq., Oct. 3rd, 1877"—introducing three child-figures of singular grace and beauty. Pen-and-Ink Drawing, 4½ by 7in., £4 4s

A wonderfully clear and vigorous little drawing instinct with life in every line. The small figure in the foreground with doffed cap is especially exquisite.

127 **A CHRISTMAS CARD**—"The Bird of the Season." Dated 1881 and initialled "J. G." Pen-and-Ink Drawing, touched with colour, 7in. by 4½in., £4 4s

Quite a regal robin holding his glass of grog and uttering the cheerful toast of Christmas-time. A thoroughly game and festive bird, with nothing about him of the "fear and trembling" experienced by the gifted sender of so happy a sketch in offering it to his privileged friend.

128 **A NEW YEAR'S CARD**, in Water Colour, 4½in. by 7in., representing a very rotund and perky robin in a snow storm, £4 4s

The two-page autograph note accompanying the card expresses Sir John's opinion that "the idiotic cards which go about at this season are hateful to all reasonable people." It is written in a bold hand, and dated Jan. 1, 1887.

129 **A VALENTINE**—"to H . . y K . . g, Esq." St. Valentine's Day, 1885. Pen-and-Ink Drawing, 9½in. by 8in., £4 4s

Here are two lovers strolling through the meadows in close embrace. Above them hover the typical doves, while two triumphant cupids bear aloft their conquered hearts. In the distance rises the spire of the church in which the

union of man and maiden will be blessed. An exceedingly happy suggestive little picture, a blend of mythology, human nature, and religion

130 **"EXTRAORDINARY APPEARANCE OF THE MOON"** as seen by two young men on their return from Cremorne, £3 3s

A very vigorous sketch, in pen-and-ink, made on the fly-leaf of a note addressed to Mr. King, signed and dated July 1st, 1871. The manner in which "seeing double" is conveyed is highly graphic. So likewise is the impression of an unsteady and mutually-supporting gait.

131 **"MRS. S."—a Back View**, "intended" in the artist's own words "to convey the idea of a female of Strict Integrity (!), Rigid Truthfulness (!!), and Entire Dependability (!!!)," size 7in. by 4½in., £3 3s

An extremely clever sketch, in pen-and-ink, of the old fashioned charwoman, accompanied by the draughtsman's own notes (autograph, 2 pp., 8vo.) Dated Oct., 1883, and signed "J. G." Far more eloquent than many a face.

132 **WHIT-MONDAY SKETCH IN GREENWICH PARK** (Pen-and-Ink, 8½in. by 5½in.), with some very trenchant strictures on a bye-gone generation of "Arriets," £3 3s

The three faces represent a very brutal and happily uncommon type of woman "engaged" (so the artist writes) "in the washing business." "I suppose they wring the clothes," he continues, "and they could easily wring one's neck." Judging from the bitter tone of his lengthy remarks, Sir John was in a depressed mood that Whit-Monday morning.

DRAWINGS—Continued.

133 Girtin, Thomas. Landscape in Watercolours, two cottages, one partly hidden by trees, two figures and a pond in the foreground, 10in. by 7½in., *inlaid on mount*, 23½in. by 18½in., 6 guineas

134 Goltzius, Hendrik. DRAWING IN PEN-AND-INK, Woman, draped, half-length, *signed in full H. GOLTZIUS and also in cypher*, 3½in. by 3in.; CLEVER DRAWING IN PEN-AND-INK by a XVIIth Century Italian Master, 4½in. by 4½in., *from the Collection of SIR JOSHUA REYNOLDS, with his Mark*, both drawings on a sunk mount, 13½in. by 8½in., 2 guineas

135 Guillaume, Regamez. FRENCH SOLDIER, full length, study in black chalk, touched with white, grey ground, 17½in. by 12in., sunk mount with border lines, 25/-

136 Guillaume, Regamez. FRENCH SOLDIER, full length, study in black chalk, light brown ground, 16½in. by 11½in., sunk mount with border lines, 25/-

137 Harper, J. MEDITATION. three-quarter length figure, painted with the delicacy and exquisite finish of a miniature, 6½in. by 5½in., 13½in. by 12½in., 32/6 1821

138 Hart, Thomas, F.S.A., THE LAND'S END, with Longships Lighthouse, a lovely finished watercolour drawing, 8½in. by 18½in., sunk mount, 6 guineas

139 Hay, Hon. Mrs. ORIGINAL DRAWINGS, Sepia and Pencil, VIEW OF PIETA, 11½in. by 19½in., 5/- Both these interesting Drawings from Archdeacon Harrison's Collection

140 Hogarth, Wm. THIRTY-SIX SMALL STUDIES OF HEADS, WITH A FEW HALF AND WHOLE LENGTH FIGURES, each measuring about 2in. square, IN PEN AND INK, mounted on three cards, 12 guineas

The heads are extremely characteristic of the artist, and at once suggest the consultation of Physicians, A Mid-night Modern Conversation, Characters and Caricatures, etc. At the back of each mount is this inscription:—
"By Wm. Hogarth. Bought of Mr. Gye, 16 July, 1859, by W. H. Forman."

141 Huard, Louis. FOUR CLEVER DRAWINGS (Illustrations for Novels) IN PENCIL AND WASH, each 4½in. by 7in., sunk mounts, each signed, the four, 3 guineas

CHARLES KEENE.

142 "Sympathy! Picture Dealer and Painter," 6½in. by 10in., pen and ink, sunk mount, 14½in. by 21½in., with an impression of the Engraving, 9 Guineas

Picture Dealer: "Ah—in early life I too might have been an artist!"

Painter: "Lor! Wh' a pity weren't I!—tut-t-t-t! Could have bought your own Pictures, y'know!"

143 "Obliging! Mistress and Parlour Maid," 4½in. by 4in., pen and ink, sunk mount,

18½in. by 11½in., and an impression of the Engraving, 7 guineas

Mistress: "Mary, has that parcel of stationery arrived yet from the stores?"

Parlour Maid: "No, Ma'am, but I can lend you a few sheets of my own note paper if you don't mind using my monogram."

144 "Index to a Volume of 'Punch.'" Clever outline drawing in Pen-and-Ink, 4in. by 6½in., sunk mount 10in. by 12½in., 5 guineas

145 Kitchen Scene, a beautifully executed drawing of a housewife seated, in the act of breaking an egg upon the edge of a brown earthen vessel held upon her knee, the various requisites for cookery lying around, 12in. by 9½in., sunk mount, Galloway Collection, 30/-

The extremely fine taste in colour and design, and the masterful finish, is sufficient proof that this is the work of some artist of repute.

146 Landscapes, eleven Drawings, principally of MOUNTAIN AND LAKE SCENERY, executed in water-colours (artist unknown), each 10½in. by 7½in., unmounted, £1 15s

147 Landscapes, another series of Eight, of similar scenery and like execution, each 5½in. by 7½in., unmounted, 15/- Both are from the Collection of Sir Benjamin West

148 Large and beautifully executed Landscape (with figure) in Sepia, illustrating a Passage from the Odyssey, 12in. by 15½in. signed "Silk, 1821," mounted, 3/- 1821

149 Large Collection, about 250 Original Sketches, &c., in Pencil, Pen-and-Ink, SEPIA, and WATER-COLOURS, miscellaneous subjects, FLOWERS, ANIMALS, VIEWS, ORNAMENTS, &c., &c., various sizes, in a portfolio, 13/6

Executed about the end of last century: many very interesting, especially the views, which in most cases are named; the remainder, with few exceptions, are unsigned.

JOHN LEECH.

150 "In the Snow," three boys preparing a volley of snowballs for the passers-by, 4½in. by 5½in., WATER-COLOUR, 12½in. by 13in., SIGNED "J. L.," 6 guineas

151 "Waiting for a Bite," tiny girl, fully dressed, standing upon a cushioned chair; a rod and line held over a large glass bowl, 4½in. by 5½in., WATER-COLOUR, SIGNED "J. L.," 6 guineas

152 Lepec, Chas. DESIGNS FOR ENAMELS, Females, Cupids, etc., over 80 original sketches, pencils, water-colours, and some heightened with gold, the collection for £2 15s

A beautiful lot.

153 Mantegna, THE DEAD CHRIST, a clever water-colour drawing after Mantegna, 8½in. by 10½in., 21/-

DRAWINGS—Continued.

H. STACY MARKS, R.A.

DRAWINGS IN BLACK-AND-WHITE executed in PEN-AND-INK AND SEPIA, WITH OCCASIONAL TOUCHES OF COLOUR INTRODUCED, ALL ON SUNK MOUNTS OF A UNIFORM SIZE, 21½ in. by 14½ in.

ABBREVIATIONS:—*s*, signed; *b*, bottom; *t*, top; *r*, right; *l*, left; *c*, corner.

154 **A Christmas Toast**, 5½ in. by 3¾ in., 30/-

The sturdy old host standing at the head of the table with a large tumbler raised in the approved style of toast-givers, makes his little speech, in which humour should not be lacking, to judge from his face; his general jocularly implies previous ceremonies of a like character.

155 **A Message from the Sea** (*What! No Soap?*), 8½ in. by 5½ in., 30/-

An astonished savage holds in his hand a tablet of Pears' soap, picked up from a broken box on the shore, washed up from the steamer wreck lying out at sea.

156 **Christmas Bills**, 5½ in. by 3¾ in., 30/-

An eighteenth century gentleman scans with a bitter expression of countenance a bill of generous proportions, whilst on the table near him lies a very respectable pile of similar documents.

157 **From Sunny Seas**; two figures, 6½ in. by 8¾ in., 30/-

A traveller recounting his tales of adventure.

As instances of the artist's quiet humour, these black-and-white productions will always hold a unique position amongst the rest of his work.

158 **Nursery Rhyme Illustration** (The Tailor shoots the Pig), 12½ in. by 10½ in., in pencil, 21/- *s. b. l. c.*159 **Rehearsing the Christmas Carol**, 5½ in. by 3¾ in., 30/-

To portray the absolute sincerity of the old Puritan in affairs of religion, a better subject could not possibly have been chosen. The upraised left arm moves in the more simple up-and-down style of conducting, and the stiff method of holding the music helps to convey the impression of a performance decidedly amateurish. The face is somewhat contorted by anxiety and an eager desire to swell the volume of sound!

160 **Testimonial from Mr. Bones** (*Matchless for um Complecshun*), 8½ in. by 5½ in., 30/-

A negro in evening dress seated before an opened box of Pears' soap, turns round with a smile decidedly broad, to give his opinion of its virtues.

ORIGINAL DRAWINGS OF BIRDS; executed IN COLOURS on a French grey ground, placed upon stout SUNK MOUNTS of a uniform size, 14½ in. by 21½ in.

161 **Golden Plovers** (Two): TENERIFFE PARTRIDGES (Two) and BUSTARD, 10 in. by 7 in., 3 guineas162 **Pelicans** (Two), 3¾ in. by 6½ in., £2 5s163 **Hoepoe**, 4½ in. by 7 in., 30/-

LARGE OUTLINE DRAWINGS IN PENCIL OF BRITISH and FOREIGN BIRDS, &c. executed as Studies for his WATER-COLOUR DRAWINGS, and Paintings. 5/- each.

The size is not that of the paper, but of the surface occupied by the drawing.

164 **Heron**, 20 in. by 15 in.165 **Two Parrots**, 14 in. by 10½ in.166 **Two Hornbills**, 12 in. by 15 in., *torn*.167 **Cockatoo**, 20 in. by 7 in.168 **Slender-billed Parrot**, 11½ in. by 7 in.169 **Another Cockatoo**, 14½ in. by 5½ in.170 **'Leviallant's Parrot'**, 14½ in. by 6½ in.171 **Parrot**, 11 in. by 5¾ in.172 **Seal**, 20 in. by 10 in.173 **Two Flamingoes**, 25 in. by 18 in.174 **Parrot on Perch**, 28 in. by 9 in.175 **Sarus Crane** (Male), 28 in. by 16 in.176 **Long-tailed Parrot** on Perch, 27 in. by 8 in.177 **Owl**, 18 in. by 9½ in.178 **Three Common Storks**, 17 in. by 15 in.179 **Wading Bird** of the Crane Family, 23 in. by 9 in.180 **Two Flamingoes**, 13 in. by 24 in.181 **Parrot on Perch**, 23½ in. by 11 in.182 **Owl on Perch**, 18½ in. by 11½ in., *torn*.183 **Scarlet Macaw** on Perch, 28 in. by 15½ in.184 **Two Wading Birds** of the Crane Family, 30 in. by 21½ in.185 **Penguin**, 15¾ in. by 9 in.186 **Great Auk** (?), 18 in. by 11 in.

STUDIES OF FIGURES, executed in Charcoal, Black Crayon, Pencil, &c., mostly on tinted grounds, unmounted. 5/- each.

187 **Man leaning** with his elbows on a table, two studies in different positions, *black crayon touched with white on tinted ground*, 8½ in. by 14 in.188 **Man in a heavy overcoat**, early this century, *the same in execution*, 8¾ in. by 6½ in.189 **Clergyman seated**, reading, *execution the same*, 14½ in. by 11½ in.190 **Jester's Head** (with cap and bells) and Hands, *same execution*, 12 in. by 9¾ in.191 **Man on Horseback**, Costume early 17th Century, other horses and a figure in outline, *sepia wash and red ink*, 11½ in. by 13 in.192 **Monk engaged** in wiping a plate, side view, *pencil*, 9½ in. by 7¾ in.193 **Man holding a Bowl** in his left and a Jug in his right hand, back view, *pen-and-ink and pencil*, 10½ in. by 6½ in.194 **Old Man** seated on a chair, reading, his attitude uneasy and suggestive of bewilderment, *black crayon touched with white, on a slate grey ground*, 12½ in. by 6½ in.195 **A Prisoner**: man thrown on the floor, his hands bound, costume late 18th Century, *pencil, touched with white on a tinted ground*, 5 in. by 6½ in.196 **Skit on Briton Riviere's** 'Daniel in the Lion's Den', 5½ in. by 6½ in. *Rough pencil study on sunk mount*. 15/-

THE FOLLOWING ARE NEARLY ALL OF A UNIFORM SIZE, 18 in. by 12½ in. and are executed in Black Crayon touched with White, on a Tinted Paper of rough texture. 7/6 each.

197 **Man bent over** intently watching some object on the ground, hands resting on his knees198 **Old Man leaning over** a table examining closely with a glass some object upon it199 **Man idly posed** against a barrier, his left arm resting upon it, his right placed a-kimbo200 **Man in semi-Monastic Costume**, right hand placed upon the end of a cord suspended round his neck201 **An Argument**: aged gentleman seated at a table, a long pipe in his left hand, the other raised in a manner significant of conviction202 **Man in knickers** and a loose coat, seated, a glass in his right hand203 **Man standing** at a bench upon which both his hands are placed; the attitude not unlike that of a draper's assistant when serving a lady204 **An Artist** (Costume early this century), carrying a portfolio under his left arm205 **Gentleman** of the same period, fully attired, very characteristic

DRAWINGS. By H. STACY MARKS—*Continued.*

206 **Gentleman** seated in an antique chair, his right elbow resting upon a table, his left thrown carelessly over the chair back

To those familiar with the Paintings of Stacy Marks, there is not a single drawing in the whole of this series but will call to their mind some figure or other, which, harmonising so completely with the surroundings and general idea of the work, has won their admiration, and helped to place the Picture in the foremost rank of English Art.

209 **Hens, Chicken, and Rooster**, *pen-and-ink and pencil*, 9½ in. by 13½ in., *mounted on rough paper*, 10/-

The various colours are indicated in the handwriting of the artist.

210 **Solomon**, *black crayon touched with WATER-COLOURS*, 13½ in. by 10 in., *mounted on rough paper*, 30/-

Seated in the midst of operations with a mallet at his side, the King consults some architectural plan held partially unrolled in his right hand.

211 **David**, *similar in execution to the 'Solomon,' the COLOURS more freely used, same size*, 30/-

The Royal Psalmist is seated writing at a desk, his head resting upon his left arm.

212 **St. Cecilia** at the Organ, *pencil*, 13½ in. by 8½ in., 21/-

213 **Twelve Small Sketches** and Studies in Pen-and-Ink, Pencil, &c., of FIGURES, LANDSCAPES, COSTUMES, &c., 10/6 the lot

214 **Battle Scene** (Poet seated on a prominence looking down upon a Battle Field; Vultures perched on the branches of a tree above his head), *executed in CHALKS, oblong*, 4¼ in. by 6¾ in., *on SUNK mount*, 14½ in. by 21½ in., 21/-

215 **Little Boy Blue**, Entering the Castle playing his pipe, followed by a procession of Men with the heads of rams, dogs, wolves, &c., *in sepia, oblong*, 7½ in. by 10¾ in., *on sunk mount*, 14½ in. by 21½ in., 21/-

216 **A Frog**, WATER-COLOUR DRAWING, 3¾ in. by 4¾ in., *on SUNK mount*, 14½ in. by 21½ in., 30/-

217 **A Monk** engaged in making pens; *in pencil and sepia, on a rough tinted paper*, 9½ in. by 6¼ in., *SUNK mount*, 21½ in. by 14½ in., 35/-

218 **Pages in Waiting**, *black and white chalks, on a tinted ground, oblong*, 6½ in. by 10¼ in., *mount (SUNK)*, 14½ in. by 21½ in., 2 guineas

Two lazily lolling on a bench, another standing stretching himself, a cup and ball on the floor.

219 **"DON'T DO IT AGAIN,"** *black and white chalks, on a tinted ground*, 6 in. by 5½ in., *SUNK mount*, 21½ in. by 14½ in., 2 guineas

A shame-faced bullet-headed knave reproved by his master; both in mid-Fifteenth Century Costume.

220 **TURTLES**, one entirely finished in COLOURS, others partly finished, on a French grey ground, 10 in. by 6¾ in., *on SUNK MOUNT*, 14½ in. by 21½ in., £2 5s

LANDSCAPES, ANCIENT INNS, FARM HOUSES, COTTAGES, &c., Exterior and

Interior, executed in CHALKS on a French grey ground, *on sunk mounts of a uniform size, 2 guineas each. Monogram stamped on bottom corner of each.*

221 **"Winchelsea, Apl. 12, '81"** (Two willows by a brook, houses across a field in the distance), 9¾ in. by 6¾ in.

222 **"Queenborough, May, 1880"** (Ancient wooden frame door-way opening to a passage with a Norman-arched entrance at the far end), 10¾ in. by 6¾ in.

223 **"Minster, June, '81"** (Exterior view of a Cottage, wooden fence surrounding it, a rustic gate in the centre), *oblong*, 6¾ in. by 10 in.

224 **"Shillingford, Sept. 12, '84"** (Stacking the Hay: Scene in the neighbourhood of a farm-house), *oblong*, 7¾ in. by 10 in.

225 **"Sandwich, May, 1882"** (Wooden sheds of a singular box-like structure bordering a small river, a larger structure and windmill away to the rear), *oblong*, 7¾ in. by 10 in.

ORIGINAL DESIGNS EXECUTED IN WATER-COLOUR FOR STAINED-GLASS

WINDOWS, each set of three mounted on Cartridge paper of a uniform size, 15¼ in. by 11¼ in.

226 **Three** entirely different Treatments of the Baptism of Christ, each 5¾ in. by 2½ in., £2 2s

227 **The Good Samaritan**.—St. Peter released by the Angel—Descent of the Holy Ghost on the Apostles; each 5¾ in. by 2½ in., £2 12s 6d

228 **Flight into Egypt**.—The Transfiguration (*uncoloured*)—Christ disputing with the Doctors; each about 6½ in. by 3½ in., 3 guineas

229 **St. Mark and St. Matthew**, each 6½ in. by 2½ in., with a smaller pen-and-ink sketch of angels between, 2 guineas

230 **Christ** washing the feet of His Disciples—On the way to Emmaus—Death of St. Peter; the two first-named

We have yet another phase of Stacy Marks' power in this series, and he is every bit as eloquent in it as in the others. With that same mastery of detail characteristic of his figures, he clothes these structures reminiscent of long ago, in that sacred halo rightly belonging to works surviving the test of ages. And in the more modern Village Scene he can still give that same subtle expression without the touch of extreme age, but yet appearing as a thing altogether apart from our present day life. In some the light and shade effect is greatly heightened by a judicious use of sepia in addition to the chalks.

234 **Middlesex, CHISWICK**, Wash Drawing, 13 in. by 18½ in., 2/6 Harrison Collection

235 **Millais, Sir J. E., P.R.A., PORTRAIT OF Anthony Trollope**, PENCIL SKETCH, on card 4¾ in. by 6¾ in., 3 guineas

6th July, 1878

DRAWINGS—Continued.

236 **Morland Geo.** GROUP under an Oak Tree, water-colour sketch, sunk gilt mount, circular opening, 8½ in. dia., **4 guineas**

237 **Moucheron, Frederick.** LANDSCAPE, trees, with sea and shipping in the distance, in sepia and wash, 9¼ in. by 5¼ in., **32/6** From the Edwards Collection, sold at Christie's 1822

238 **Moucheron, Frederick.** LANDSCAPE, trees and mountains in background, in sepia and wash, 9¼ in. by 5¼ in., **32/6** Edwards Collection

239 **Mountain, LAKE, RIVER, SEA-SHORE, and PASTORAL SCENERY,** by an artist unknown, FROM THE COLLECTION OF SIR BENJ. WEST, in all 9, sizes from 12 in. by 8 in. to 11 in. by 18 in., WATER-COLOURS, *mounted, the others unmounted*, **£1 10s**

240 **Naftel, Paul.** WELSH SCENE, rocks and water, with castle in foreground, mountains in distance, water-colour, 7¼ in. by 14¾ in., sunk mount, **1 guinea**

241 **Nasmyth, F.** Water-colour Drawing of a Horse and Cart, with Man loading, 9½ in. by 14 in., in sunk mount, signed F.N., **£1 2s 6d**

242 **Paris,** View of an Old Parisian Church, with adjoining buildings, figures in the foreground, 6½ in. by 9½ in., *the artist's initials (G. S.) in corner, on mount*, Galloway Collection, **10/6** 1830

243 **Payne, William.** (1760-1813), RIVER SCENE, with boat and figures, beautiful sunlight effect, water-colour, 10¼ in. by 13½ in., sunk mount, 15¼ in. by 18¼ in., *signed and dated, 1791*, **6 guineas**

Payne was an Associate of the Water-colour Society from 1809 to 1813. From the Collection of the late Sir John Everett Millais, Bart., P.R.A.

244 **Payne, William.** (1760-1813), COTTAGE IN A WOOD, with group of figures, water-colour, 10½ in. by 13½ in., sunk mount, 15 in. by 18 in., *signed*, **8 guineas**

A lovely water-colour drawing, from the Collection of the late Sir John Everett Millais, Bart., P.R.A.

245 **Pen-and-Ink Original Drawings** (3), *showing COSTUME and ARMOUR*, about 5¼ in. by 5 in., **3/-**

246 **Pen-and-Ink Drawing,** HEARING, *and another, on 1 sheet*, 3 in. by 2 in., and 5¼ in. by 4 in., the 2 for **2 6**

247 **Pencil Drawings** (Finished), 5 Studies of Trees, by L. FRANCIA, each 9 in. by 7 in., neatly mounted, **8/-** From Archdeacon Harrison's Collection, cost him 54/-

248 **Pfeiffer, F. J.,** Landscape (English), with Cottage in the fore and Church in the background, *Artist's mark on the back*, A CHARMING DRAWING, 4¾ in. by 7 in., *on mount*, Galloway Collection, **21/-** 1826

249 **Pinelli, Bart.** A Collection of 91 Original Drawings in PEN-AND-INK, PENCIL, and SEPIA, sizes from 13½ in. by 18¼ in. to 5½ by 7½ in., *all neatly mounted on cartridge paper in an atlas folio volume, half morocco*, **£3 4s 6d** 181--

The subjects are of a miscellaneous character, comprising scenes from Roman History, Mythology, Early Christian incidents, a few humorous subjects, and a series of 30 full-length portraits of Italian celebrities. The Historical and Mythological give admirable opportunities to the great Italian painter in showing to advantage his power of grouping figures, the costume in these larger drawings being treated with a freedom and elegance associated with the name of the artist who designed the well-known *Costumi pittoreschi*. In 1889 this same collection was sold for £5 5s.

".....Very successful with his sketches from popular life.....His drawings are much esteemed."—BRYAN.

250 **Polidoro,** Drawing, pen and sepia wash, of an Ewer, very fine, 6½ in. by 7½ in., sunk mount with border lines, formerly in the Collection of Count Gelozzi, Turin, **1 guinea**

251 **Portrait** of FERGUS O'CONNOR, *the Chartist, in WATER-COLOUR, from Life*, by ALAIS, 1840, 6¼ in. by 4¾ in., **21/-** 1850

252 **Portrait of Lady Craven,** three-quarter length, in water-colours and pencil, 7 in. by 5¼ in., sunk mount, **1 guinea**

Lady Craven (daughter of Lord Berkeley) was born 1750, married 1767 Lord Craven; married second time, 1791, the Margrave of Anspach, nephew of Frederick the Great, and lived at Brandenburg House, near Hammersmith.

253 **Portrait of Sir Richd. Steele,** half-length, in wig, oval, 9¼ in. by 7¼ in., the colour worn away a little on one side, fine characteristic drawing, by a Contemporary Artist, **13/-**

254 **Prinsep, Val., R.A.,** NINE HEADS in PEN-AND-INK on six sheets, PORTRAITS of J. M. LANGFORD, H. KING, H. O'NEIL, A.R.A., C. G. MEREWETHER, C. E. SYNGE, E. CRABB (two), FRED. CLAY; and ROBERT KEELEY at the Whist Table, Garrick Club, by VAL. PRINSEP, R.A. **£3 10s** 1865-6

SAMUEL PROUT.

STUDIES IN SEPIA, WASH AND PENCIL, all but the last named on SUNK mounts of a uniform size, oblong, 10¾ in. by 14¾ in.

255 **View** of a severely Plain Farm House, stricken tree in the foreground, 5¼ in. by 8¼ in., **17/6**

256 **Gable End** and Side Entrance to a Cottage, 5¾ in. by 8¼ in., *entirely in pencil*, **17/6**

257 **Scene** in a Barren Rocky Country, small dwellings scattered about, 5¾ in. by 8¼ in., **17/6**

258 **A Lake Scene;** wooded promontories rising on the far shore, small Gothic Chapel on the summit of the one about the centre, 8¼ in. by 11¼ in., *sunk mount* 14¾ in. by 2 in., *entirely in pencil*, **17/6** From the Galloway Collection.

259 **Richardson, T. M.,** "FALL OF THE BRACKLINN, NEAR CALENDER," a beautiful water colour, 23 in. by 16½ in., **£2 7s 6d**

DRAWINGS—Continued.

260 Roberts, David., R.A., TEMPLE AT PAESTUM, fine sketch in pencil and tints, 9 $\frac{3}{4}$ in. by 13 $\frac{1}{4}$ in., on mount, 4 guineas

Dated February 22nd, 1854.

Sold at Christie's, May 13th, 1865, at the sale of Drawings of David Roberts, R.A.

261 Robusti, Jacopo. Called IL TINTORETTO, *Drawing in Sepia of "TWO NUDE MEN,"* 3in. by 4 $\frac{1}{2}$ in.; also the Etching. Bartolommeo Schidone, *Pencil Drawing of "TWO WOMEN AND A CHILD,"* 3 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in., *with an Etching of the same by GIUSEPPE ALLEGRI.* The Drawings and Etching on a sunk mount, 12in. by 11in., 3 guineas

Both Drawings from the Collection of Queen Christina of Sweden, with her mark.

GEORGE ROMNEY.

262 Head of an Old Man, clever pen sketch in sepia, 7 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., oak frame, 9 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., 27 6

263 Sepia Sketch of a Seated Female Figure, in classic drapery, playing upon a lyre, 18 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in., oak frame, 20 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in., £3 12s 6d

264 Head of a Roman Youth, pen sketch in sepia, 7 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., oak frame, 9 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., 27 6

265 Sketch, in sepia, of a seated female figure looking upward, very fine and bold, 14 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in., oak frame, 16in. by 13 $\frac{1}{4}$ in., £3 12s 6d

The following ORIGINAL STUDIES AND SKETCHES IN PENCIL AND INK by ROMNEY, *hinged on SUNK mounts of a uniform size, 15 $\frac{1}{2}$ in. by 21 $\frac{3}{4}$ in.*

266 A Female Head: 14 Studies in pencil on both sides of the paper, 6in. by 7 $\frac{1}{2}$ in., 30/-

They are obviously not all intended for the same subject.

267 Six Studies: all of female figures, in pencil and pen-and-ink, on 4 pieces of paper, a place for each sunk in the mount, 7in. by 4 $\frac{1}{2}$ in., etc., 30/-

268 Another Six, on 4 pieces of paper, all in pencil, and about the same size, similarly mounted, 30/-

269 A Group. — Studies in pen-and-ink and pencil, 9 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in., 2 guineas

270 Two others, presumably for the same subject, 12in. by 8in., 2 guineas

271 Lady Seated: *pen-and-ink study*, 6 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in., 2 guineas

272 Nine Studies for Female Figures and one for the Head of a Demon, the latter in sepia, the others pencil, on both sides of paper, oblong, 10 $\frac{1}{4}$ in. by 16 $\frac{1}{4}$ in. £1 5s

273 Two Studies for Groups, the figures principally nude (pencil), two pieces of paper, each 5 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in. 30/-

274 Portrait of a Man, seated: two Studies, the face and figure, pencil, 14in. by 9 $\frac{1}{2}$ in., 21/-

275 Two Heads, with wigs, 9 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., pencil, very characteristic, 21/-

276 Six Female Figures, *pen-and-ink, pencil and wash*, on 4 pieces of paper, each about 5in. by 4in., 30/-

GEORGE ROMNEY'S SKETCH BOOK.

277 Sketch Book, containing 15 Pencil and 2 Sepia Sketches, chiefly full-page, by George Romney; leaves measure 6 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., bound in half calf, £6 15s

DRAWINGS IN WATER COLOURS BY T. ROWLANDSON.

278 A Restive Horse, 5 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., £2 12s 6d

Beautifully drawn with just a touch of the grotesque. A satire, maybe, at the expense of the sporting parson.

279 A Tea-table Disaster, 7 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in., from the Collection of Viscount Powerscourt, 2 guineas

It has its origin in the fall of a red-hot poker. Dismay succeeds cosy gossip, the table is upset, and a guilty-looking dog makes for the door.

280 A Visit from the Parson, 10 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in. from the Collection of Viscount Powerscourt, 5 guineas

A monument of diseased corpulence makes a feint of rising from his invalid chair to salute a donnish ecclesiastic with only one finger to spare for a patient of whom he has not high expectations. To these two old men, types respectively of sluggish obesity and learned leanness, the buxom, bright-complexioned serving-maid is an admirable foil.

281 Analogical Studies IN BRUTES AND ANIMALS, a masterpiece of subtle exaggeration, 8 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in., 16 heads, £2 12s 6d

282 An Auction, 12in. by 9 $\frac{1}{2}$ in., large and important drawing, study chiefly in old women's heads, £10 10s

None but a master of expression could so depict the various shades of passing emotion which vivify the countenances of these women. The prude, the hypocrite, and the frankly vulgar, with all the intermediate grades, are truthfully delineated. Above their heads a row of vases and ornaments in ware are so treated as to participate in the humour of the occasion. The very jugs and teapots turn their backs in scorn on the humble utensil which is being offered for sale.

283 Bacchanalian Scene, 16 $\frac{3}{4}$ in. by 19 $\frac{1}{4}$ in. £10 10s

Protected by the shade of a wide spreading tree a large group of revellers engage in the dance, while others are occupied in making and receiving amorous overtures. The cup circulates freely, and music abounds. On the summit of a circular mound rises the shrine of the deity.

284 Clearing a Five-barred Gate, 6 $\frac{3}{4}$ in. by 4in., with title in Rowlandson's handwriting, £5 5s

The gate is cleared in summary fashion indeed by a portly red-waistcoated rider whose wig, cap, and whip are as so many satellites in his ascent. The steed which has served him this scurvy trick appears quite conscious of the mischief, and has an eye to the inevitable climax.

285 Cock Fighting, 9in. by 7 $\frac{1}{2}$ in., oval, £5 5s

Almost a mere suggestion and yet instinct with vivid expression. The game birds are splendid.

286 Country Choristers, 10in. by 7 $\frac{1}{2}$ in., signed, with title in Rowlandson's handwriting, £5 5s

Here we are presented to a country choir ensconced in a west gallery duly adorned with the royal arms. If the music furnished by these gentlemen is at all typified by their faces, it must have been grotesque indeed.

287 Death overturning a Carriage, 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., an unpublished design, £5 5s

A tragic and highly descriptive sketch, conveying in comparatively few strokes a multiplicity of ideas, not excluding the humorous.

288 Falls on the Rhine, 11 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., 5 guineas

Quite in the artist's best style. A tower and bridge, overshadowed by foliage, boats, anglers, and idlers, make up a charming picture.

289 Feeding Ducks. A characteristic wayside sketch with weeping willows and boat with figures, 6 $\frac{1}{4}$ in. by 4in., 4 guineas

290 Figure Subject, 11in. by 9in., £2 12s 6d

Represents a woman in bed watching the antics of another clad in a kind of semi-male attire.

291 Grotesque Animals, 9in. by 7in., signed, £3 3s

Vivid and suggestive studies in the hideous, full of daring imagination.

292 Grotesque Heads, 8 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in., £2 12s 6d

A parallel between the elephant and the guzzler at the punch bowl; and an analogy in bovine expression.

293 Grotesque Heads, 8in. by 6 $\frac{1}{2}$ in., £2 12s 6d

A clever study of two, showing a parallel between an owl and a divine, and evoking a female countenance from the profile of a denizen of the deep.

DRAWINGS. T. ROWLANDSON—*Continued.*

294 **Grotesque Heads**, 9½in. by 7½in. A group of nine, thoroughly expressive of savage ferocity, £3 3s

295 **Grotesque Parallels BETWEEN MEN AND ANIMALS**, 8½in. by 7½in., signed by artist, who also appends an illustrative quotation, £3 13s 6d

296 **Grotesques**, two drawings on one mount, each 6½in. by 4½in., £3 3s

Here the artist indulges in his weird fancy in comparing the human face with an ox and dog respectively.

297 **Hiring a Horse**, 10½in. by 7½in., from the Collection of Viscount Powerscourt, 6 guineas

This drawing might well have suggested some of Leech's contributions to "Punch." A sorry, spavined steed is being trotted out for the benefit of a traveller, who, however, is less green than Mr. Punch's hero in similar circumstances. Several interested spectators: a soldier, a young mother and child, etc., are happily sketched, and a receding post-chaise fills in the background.

298 **Hunting Scene**, 17in. by 11½in., signed and dated 1806 by Rowlandson, £9 9s

Here is the pack in full pursuit of a very game fox, closely followed by squires and dames. One of the latter, being thrown, has not fallen too gracefully. The country is delightfully undulating. An important looking square towered church, around which nestles a snug hamlet, is sheltered by the eminence, while in the foreground, ploughmen sooth their horses, whose calm has been broken by the unwonted bustle.

299 **Jockey and Trainer**, a racecourse scene, 9in. by 7½in., oval, £4 4s

The last instructions before the struggle are being whispered.

300 **Joint Stock Company**, 8½in. by 7in., signed, with title written by the artist, £3 13s 6d

Nine hideous caricatures, hardly flattering to the worshippers of mammon, but thoroughly characteristic of Rowlandson's powerful genius.

301 **Laying [sic] in Bed till your Shirt is Washed** (thus labelled by the artist's own hand), 7in. by 4½in., from the Collection of Viscount Powerscourt, £6 6s

The depths of domestic squalor—the mysteries of family life in a single room—are here unfolded. The wife, whose garment is a mere apology, laves her husband's linen, while he, good man, lies snug under the blankets. The child and the family cat, the line with the first instalment from the wash-tub, the common utensils, etc., are all faithfully depicted, and a healthy plant in the window gives a touch of lightness to the whole.

302 **Launching a Frigate**, or how to get rid of a troublesome wife, artist's autograph title and signature, 9in. by 5½in., £6 6s

A very humorous and characteristic water-side scene. Horseplay "in excelsis."

303 **Levee Day**, 9½in. by 8in., from the Collection of Viscount Powerscourt, £4 4s

A group of four gaily attired figures. Two of the faces are utterly ludicrous caricatures. The very legs speak humour. Pompous inanity has never been criticised to better advantage.

304 **Prize Fighting**, a modern Hercules, 9in., circular, £4 4s

Principal and second. A wondrously strong and well knit frame, small head and massive neck, directed by the knowing hints of experience personified.

305 **Scene on a Country Road**, 8½in. by 6in., £6 6s

A pond fringed by tall trees, with a rural residence and figures of horse and dog, angler and others. A sunny sketch.

306 **Scene in a Riverside Garden**, exceedingly pretty sylvan drawing, 9in. by 5½in., signed, £7 7s

Nothing could more happily portray the charms of rural retreat solaced by simple and healthy pursuits.

307 **Soldiers Feasting**, 16½in. by 11in., £10 10s

A bold drawing, the coarseness of the incidents being somewhat overshadowed by the beauty of the trees. The last stage in the banquet has been reached, satiety leading the way to licentiousness.

308 **Stawkenbergius entering Strasburg**, 13½in. by 8in., from the Collection of Viscount Powerscourt, £4 4s

An extremely fresh and charming drawing in delightful tints. The hero's arrival is greeted with hilarity on all

sides, and, one might add, by all ages, since the artist has put into his crowd representatives of pretty well all the seven periods of man's brief span. One pretty girl is thus contrasted with the toothless hag, beside whom also room is found for a couple of children limned to perfection. The central figure on its sorry steed stands out boldly in brighter colours, and the grey of castle wall is an admirable setting for the whole.

309 **Study in Grotesques**, 8½in. by 6½in., £2 12s 6d

The extreme of exaggeration, but beautifully drawn.

310 **Taking Home the Don**, 10in. by 8½in., signed and dated 1812, £6 6s

Three figures, highly caricatured. Rowlandson has no mercy on the inebriated scholastic, who reels along clasped in the arms of a stout wench, followed by a companion armed with stoup and long churchwarden.

311 **The Alchemist**, 9in. by 5½in., £6 6s

Ungainly figures here preside at a furnace amidst a litter of implements.

312 **The Amorous Lieutenant**.—Mars and Venus, 11in. by 7½in., £6 6s

Two figures, rather highly coloured expressions of desire and complaisant frailty

313 **The Chimney Sweeps**, 10½in. by 9in., £6 6s

A bizarre yet fascinating street sketch, blackened, howling, dwarf and giant contrasting well with the gentle aspect of a maid who from an upper window requisitions their services. Under an adjacent arch is an early morning coffee-stall under the charge of an ancient dame who has for customers a workman up betimes and a belated soldier. Behind this group, again, rise old fashioned lattices crowned by gables.

314 **The Dance of Death**.—The Nursery, 8½in. by 5in., signed, with title and quotation in Rowlandson's own writing, £9 9s

Death, with protruding eyes, rocks the cradle, while the nurse, overcome by potations from the bottle at her feet, calmly slumbers. On the back of her chair a frightened cat bristles at the ghastly skeleton figure, while the mother and attendant females enter the room in alarm. The interest is fairly divided between Death and Life. The clock in the corner almost seems to tick.

315 **The Blind Beggar**, 7½in. by 5½in., £5 5s

A very powerful drawing, introducing three strongly contrasted half-length figures.

316 **The Elopement**, 8½in. by 5½in., £6 6s

At the river's brink is drawn up a little boat wherein stands a lover aiding the descent of his mistress who has scaled the parapet of the bridge to which she still clings. So absorbed in the delightful task is the young swain that he heeds not the fowling piece pointed at him by the old man who leans over the wall, his face representing a wrathful glee. This picture combines architectural landscape and figure drawing.

317 **The Friars**. Franciscans at recreation in the woods, 10½in. by 7½in., signed, £8 8s

The holy men are unbending their minds by reading and listening by the water side. The early autumn foliage is particularly beautiful.

318 **The Murderous Burglars**, 11in. by 9½in., £5 5s

Here is a ghastly scene, indeed, wherein two ruffians having disturbed two women engaged in innocent refreshment, stand over their slain bodies. A step descending the stairs hinders further progress in their bloody work. A truly hideous but wonderfully descriptive group.

319 **The Nursing Home**, 10in. by 8in., comprising three infant figures—a rapid sketch of a fireside scene in humble life, £8 8s

In contrast to a modern baby farm, the system of nursing here depicted is justified by the rosy cheeks and general chubbiness of the children. The picture represents an example of Rowlandson's freest style.

320 **The "Orange" Coffee House**, 9½in. by 5½in., from the Collection of Visct. Powerscourt, £6 6s

A very lively picture of old soldiers and sailors, full of figures and incidents. The group immediately surrounding the bar seems to point to the discomfiture and disgust of a very elderly warrior, obliged to give place to the graces of the maid who presides over the punch, to less ancient sons of Mars. The sketch is more detailed than is usual with Rowlandson, who includes a suggestion of a coach outside in his best fashion.

DRAWINGS IN WATER COLOURS BY T. ROWLANDSON—*Continued.*321 **The Wig on Fire**, 9½in. by 5½in., £5 5s

A very lively piece in which rather more than justice is done the amplitude of the lady who is its central figure. The havoc wrought in the tea equipage, and the futility of varied quenchers are wondrously well done.

322 **Three Grotesque Studies**, 8½in. by 6½in., £2 12s 6d

Uglier distortions of the human countenance could scarcely be imagined.

323 **Uncompleted Sketch** (humorous) of an old man and woman, 7½in. by 6½in., from the Collection of Viscount Powerscourt, £1 1s324 **Visiting the Monastery** (signed and dated), 9½in. by 7½in., from the Collection of Viscount Powerscourt, £5 5s

A maid takes holy water from the stoup as she offers her cheek to an elderly friar, who is backed by another brother taking his turn. A lame beggar-woman squats at the door, and round the corner looms the figure of the girl's father on vengeance bent. A capital group.

325 **S. W. S. (R.A.), SPANISH DOGS**, in pencil and water colours, 7½in. by 12½in., sunk mount, 1 guinea

PAUL SANDBY. (1725-1809.)

WATER-COLOUR DRAWINGS. of a most finished and exquisite order, many with the signature of the artist Inlaid on mounts of a uniform size, 18½in. by 22½in. *Fine State.*326 **Ancient Turretted Castle**, partly in ruins, beside a waterfall, river, bridge and hills in the distance, 9½in. by 13½in., 3 guineas327 **An Old Country Mansion**, trees in the foreground, hills in the rear, 4½in. by 5½in., 2 guineas328 **Barn, beside a Copse**, farm utensils scattered about; a general state of dilapidation, 8½in. by 12in., 3 guineas329 **Castle, close by a Stream**, anglers in the foreground, 5½in. by 7in., 3 guineas330 **Castle, on the Roadside**, large house fronting it; hills rising in the distance, 6½in. by 8in., £3 13s 6d331 **Castle, by the Banks of a River**, bridge crossing the road in connection with it, 4½in. by 6½in., £3 13s 6d332 **Castle, square plain Structure**, near the sea; ships and hills in the distance, 6½in. by 8in., 3 guineas333 **Church, by the River Side**, ferry-boat crossing with horses, hills rising in the far distance, 6½in. by 8½in., £2 12s 6d334 **Entrance to Ancient Castle**, massive round towers either side of the archway, 6½in. by 8½in., 3 guineas335 **Gabled House**, on a river's bank, 5½in. by 6½in., £3 13s 6d336 **Grotto**, beside a lake, trees of varied tints forming the background, 8½in. by 10½in., 2 guineas337 **Kiln, in operation**, barges on the river in front, farm buildings in the vicinity, 6½in. by 8in., 3 guineas338 **Landscape**, figures, cattle, and a tiled cottage in the foreground, vari-tinted trees to the rear, and a hill in the distance, 10½in. by 8½in., *little damaged*, 1 guinea339 **Landscape**, sportsmen by a stream in the foreground, others on horseback, with hounds, in a field across, village to the left, large castle in the distance, 8½in. by 12½in., 3 guineas

*** A collection of remarkable brilliance, truly characteristic of that powerful innovation brought about by this artist: the infusion of nature into topographical drawing. No doubt it was his marked superiority in this particular field of art that induced the Hon. Charles Granville to communicate to him the secret of aquatint engraving he had purchased from Le Prince, the French artist, and which Sandby was the first to utilise in England.

340 **Serap Book**, containing 35 ORIGINAL DRAWINGS in WATER-COLOUR, PEN-AND-INK, and SEPIA, by E. CORBOULD, W. H. BURNETT, A. HENNING, G. E. HERING, KENNY MEADOWS, etc., mounted on stout paper, room for additions, folio, strongly bound, *hf. roan*, 22/-355 **Sepia Sketch**.—THE SEA SHORE, with Vessels, etc., in the distance, 4in. by 7in., sunk mount, gilt frame, 13½in. by 17½in., 7/6356 **Smith, J. B.**—HERMITAGE CASTLE, ROXBROUGHSHIRE, Water-Colour, 9½in. by 13½in., 21/- 1859357 **Smith, J. B.**—BRIDGE, WITH TREES AND CASTLE; RUINS IN DISTANCE, a lovely Water-Colour, 9in. by 13½in., 21/-358 **Stained Glass**.—WATER-COLOUR DRAWING, *beautifully executed, of the large Window in St. Mary's Redclyffe Church, Bristol*, to the Memory of C. W. Loscombe, 21½in. by 11in., in dome shaped gold mount, gold framed, glazed, size with frame, 25in. by 14½in., 15/- Signed, J. Bell, *pinx.*, 1855

THOMAS STOTHARD, R.A.

A SMALL COLLECTION OF ORIGINAL STUDIES AND DRAWINGS BY THIS EMINENT ARTIST, from the FAMOUS GALLOWAY COLLECTION, *all with the small printed Ticket*; size given (in inches) is of the Drawing, exclusive of the mount.359 **Nude Female Figure**, hands clasped above the head, which is partly turned round, 11½in. by 5½in., *crayon*, SIGNED T. STOTHARD, R.A., 1809, *unmounted*, 17/6360 **Study for a Group**, the central figure about to receive the Holy Grail (in Pencil and Ink), 2½in. by 2½in., *on mount*, 7/6

DRAWINGS BY THOMAS STOTHARD, R.A.—*Continued.*

- 361 **Study for a Group** in pen-and-ink, Nude Figures kneeling, on the other side; a similar study, $4\frac{3}{8}$ in. by $6\frac{1}{2}$ in., *on mount*, 12/6
- 362 **View of High St., EDINBURGH, Original Pencil Drawing**, 6in. by 4in., *sunk mount*, 21/-
- 363 **Pen-and-Ink Drawing.** Studies of Classical Figures, among them Mars and Andromeda, $6\frac{1}{2}$ in. by $7\frac{1}{2}$ in., *both sides of the paper used; on mount*, 12/6
- 364 **Study for Fresco Work**, in pen-and-ink, containing a number of Figures, 4in. by $6\frac{1}{2}$ in., *on mount*, 12/6
- 365 **Streitt, F. LOVERS IN THE WOOD**, finished pen-and-ink drawing, $8\frac{3}{4}$ in. by $7\frac{1}{2}$ in., *sunk mount*, 15/.

FRANCIS SWAINE. "THE ENGLISH VANDEVELDE."

- 365a **Small Sea-port Town**, large ships standing out to sea, 7in. by 9in., WATER-COLOUR. SIGNED F. SWAINE, *inlaid on mount*, $18\frac{1}{2}$ in. by 22in., 3 guineas
- 365b **Sea-Piece**, fishing smack and large ships in full view, 7in. by 9in., WATER-COLOUR, signed F. SWAINE, *inlaid on mount*, $18\frac{1}{2}$ in. by 22in., 3 guineas

Water Colour Drawings on Vellum.

- 366 **Symeoni, Gabriel. EMBLEMATA VARIA, ONE HUNDRED Pen Drawings of Emblems delicately tinted in WATER COLOURS**, with Mottoes in Latin, on VELLUM, leaves measure $4\frac{1}{8} \times 3\frac{1}{8}$ in., *bound in crimson morocco, beautifully gold tooled, purple satin fly-leaves, gold borders, gilt edges*, 30 guineas

XVI. Century

These beautiful Drawings are from the Earl of Ashburnham's Collection.

- 367 **The Gate at Salisbury.**—Water-Colour Drawing, $26\frac{1}{2}$ in. by $21\frac{1}{4}$ in., £3 3s
A very nice water-colour of this graceful portal. The effect of the niched and storeyed perpendicular gateway is well brought out in contrast with plentiful foliage. From the Collection of the late Sir Rutherford Alcock, K.C.B.
- 369 **Twelve Drawings** of a miscellaneous character, sizes from 15in. by 12in. to 8in. by $6\frac{3}{4}$ in., *some of them most BEAUTIFULLY EXECUTED in COLOURS, the others in Pencil, Pen-and-Ink, and Sepia*, 12/6
Includes an Old Woman of Brittany, very characteristic, with head-dress—View in Venice—Coloured oblong drawing of Skaters (costume 18th Century)—Count Ugolino and his Sons in Prison, by Fuseli—etc., etc.
- 370 **Twenty-eight** finely executed DRAWINGS in PENCIL of VIEWS in TUSCANY, by G. GHERARDI, each measuring about 11in. by $15\frac{1}{2}$ in., *mounted on blue paper, in an oblong folio scrap-book, hf. vellum, neat*, 28/6
Florence, Fiessole, Valambrosa, and other cities of like interest are illustrated both in views of the cities themselves from various parts of the country adjacent, and of the objects of interest within their walls, as Churches, Public Buildings, Statues, Antiquities, etc.; the whole series is signed by the artist, and an inscription within an oval inside the cover by him also testifies to their authenticity; the execution throughout is admirable.
- 371 **Ravenzwaay, J. Van.**—**Rugged Road Scene**, high banks on both sides, hills in the distance, $5\frac{1}{2}$ in. by $8\frac{3}{8}$ in., WATER-COLOUR, SIGNED AND DATED 1827, 15/-
- 372 **View** of the rear portion of a number of old red-tiled houses bordering on a canal (probably Dutch), $10\frac{3}{8}$ in. by $7\frac{3}{4}$ in., *Artist's name not given, sunk mount*, Galloway Collection, 7/6
- 373 **Village Well** (16in. by 10in.), black and red chalks touched with white, charming sketch, full of delightful detail, 21/-
- 374 **Water-Colours.**—Three Clever Views, with Figures, oblong folio, 6/6

HARRISON WEIR.

ORIGINAL PEN-AND-INK FINISHED DRAWINGS. *Lovely Productions.*

- 375 **Pig Feeding in a Trough**, $6\frac{1}{2}$ in. by 7in., 25/-
- 376 **Four Frogs Leaping into the Water**, 9in. by 7in., 28/-
- 377 **Wild Boar**, $7\frac{1}{4}$ in. by $6\frac{3}{4}$ in., 2 guineas
- 378 **Sheep Gambolling**, 9in. by 7in., 2 guineas
- 379 **Beavers Building**, 7in. by $7\frac{1}{4}$ in., 1 guinea
- 380 **Elephants enjoying a Bath**, 9in. by 7in., $1\frac{1}{2}$ guineas
- 381 **Muzzle Bear Dancing**, 9in. by $5\frac{1}{2}$ in., 1 guinea
- 382 **Dromedary Rolling**, 8in. by $7\frac{1}{4}$ in., 1 guinea
- 383 **Geese in Procession**, $7\frac{1}{2}$ in. by 7in., 2 guineas
- 384 **Turtles**, $6\frac{1}{4}$ in. by 7in., 1 guinea
- 385 **Pussy watching Cockatoo on Perch**, 9in. by 7in., 2 guineas
- 386 **Two Frogs**, 9in. by 7in., 2 guineas
- 387 **Bears at the Zoo**, 9in. by 6in., 2 guineas
- 388 **Mother Goose Flying at Cur**, 8in. by 7in., $1\frac{1}{2}$ guineas
- 389 **Squirrel on a Bough**, $8\frac{1}{4}$ in. by $7\frac{1}{4}$ in., 2 guineas
- 390 **Heads of 8 Dogs and Hounds**, prize winners, 9in. by $7\frac{1}{4}$ in., 2 guineas
- 391 **Cats**, 9in. by 7in., 1 guinea

The dimensions are of the drawings, which are on hand-made paper, mounted on Bristol boards, 15in. by 13in., and suitable for framing.

SIR BENJAMIN WEST, P.R.A.

COLLECTION OF ORIGINAL DRAWINGS AND STUDIES IN PENCIL, PEN-AND-INK, WASH, &c., without exception all are in the FINEST POSSIBLE STATE, and most of them BEAR THE ARTIST'S CHARACTERISTIC SIGNATURE AT THE BACK, BENEATH THE TITLE OF THE DRAWING, which is also written by the artist; the size indicated is the drawing itself.

- 393 **Agesilaus rejecting the Magnificence** offered him by the Egyptian Envoys, $7\frac{1}{2}$ in. by $6\frac{1}{2}$ in., *light brown wash and pen, mounted*, 15/-

ABBREVIATIONS:—s, signed; b, back; f, front; d, dated.
The scene is in a field without the city walls. Agesilaus with a small band of followers waits beneath the shade of a tree to receive the Envoy, who approaches accompanied by horses and men heavily laden.

s. b. & f.

DRAWINGS AND STUDIES BY SIR BENJAMIN WEST, P.R.A.—Continued.

334 **Agrippina and her Children**, 12½in. by 9½in., study in charcoal, mounted, 15/- s. b. & f., d. 1771

Agrippina's right arm partly encircles the infant boy reclining on her lap in a state of rebellion; the mother appears troubled by fears of the future; near her is another older boy pulling roughly at his hair.

395 **Agrippina with her Child** going through the Roman camp when in a state of mutiny, 12½in. by 9in., pen-and-ink upon a slate grey ground, within frame border of wash and lines in varied colours, cardboard mount, 21/- s. b.

The mother of Nero, followed by her maids, fearlessly wends her way through the rows of violent soldiery; most of them are submissive, though some show in their crouched attitudes their hatred, but are compelled to bow in fear.

346 **Angels announcing the Birth of Our Saviour**: Sketch for the picture in Rochester Cathedral, within an oval, 8½in. by 7½in., wash, outlined with ink, within border of wash and ink, mounted on thick paper, 30/- s. b.

The two figures are supported by clouds, cherubims at either side; below, a glimpse of landscape with sheep grazing.

397 **Christ in the Wilderness**, 12½in. by 8½in., study in pen-and-ink, within frame of gold and wash in various colours, mounted on cardboard, 21/- s. b. & f., d. 1810

Looking upward to the Holy Dove the Saviour walks along oblivious to his surrounding dangers, a witch and evil spirit enveloped by a cloud to His left, and two lions within a cave beneath the path on which He walks.

398 **Christ shewing a little Child as the Emblem of Heaven**: design for the picture painted for Hart Davies, Esq., 7½in. by 6½in., pen-and-ink, within border of brown wash and ink, mounted, 30/- s. b. & f., d. 1810

Between the figure of a kneeling woman and Christ seated stands the child raised upon a bench; the draping of the principal figure is very fine, and His aspect one of instruction; the countenance expressive of authority and command.

399 **Chryseis restored to her Father**, 8½in. by 6½in., wash outlined in pen-and-ink, border of vari-coloured wash, mounted, 15/- s. b.

A study of the unfinished type so far as expression goes. Bowed with age the father embraces the daughter, while attending to the message of the soldier with whom she has been accompanied.

400 **Classical Study**: two maidens reclining on a bank outside the city walls; soldiers observing them from behind a rock; cupids disporting themselves in all directions, one of the groups hastening to make the soldiers' presence known, 11½in. by 16½in., pen-and-ink, mounted, 30/- s. b. & f., d. 1788

401 **Classical Subject (unknown)**, oblong, 5½in. by 9½in., brown wash and pen, mounted, 12/6 s. f., d. 1784

Group of three ladies engaged in a debate upon some object held by the one occupying the central position; servants and soldiers stand at either side.

402 **Continence of Scipio**, 9in. by 7½in., light brown wash and pen, border of vari-coloured wash, mounted, 15/-

Absolute belief in the virtue of the great general is excellently portrayed in the reverent behaviour of the group, as he holds the hand of Æmelia in their midst.

403 **Cymon and Iphigenia**, 8½in. by 6½in., light brown wash and pen, border of vari-coloured wash, mounted, 15/- s. b.

A singularly pleasing pastoral scene. The shepherd, on his arrival at the top of a steep ascent, suddenly discovers the sleeping maidens. Cattle are grazing in the rear and a winding river waters the distant landscape.

404 **Cymon and Iphigenia**, oblong, 12½in. by 18½in., pen-and-ink, border of vari-coloured wash, mounted, £2 10s s. b. & f., d. 1788

A similar interpretation but on a larger scale; and in this a myriad of playful cupids greatly enhances the effect.

405 **Death of Cicero**, oblong, 12½in. by 20½in., sepia wash and pen, £2 10s s. f., d. 1785

406 **Death of Wat Tyler**, oblong, 6½in. by 12in., a study in charcoal, crayons, and wash, within border of wash and lines, mounted, 3 guineas s. b.

A multitude of figures engaged in combat crowd the scene; Tyler, a little to the left surrounded by his foes,

the weapons of two descending upon his head; the smoke of battle in the rear. A spirited piece of work, full of excitement and motion.

407 **Death of Wat Tyler**: another representation of the same, oblong, 9½in. by 14½in., study in light brown wash, outlined with pen-and-ink, within border of wash and lines, on grey mount, £3 3s s. b.

Only the victim and three foes are present here; clinging round his horse's neck with one arm, he strives to defend himself against the overwhelming onslaught of his two assailants with the other, but there is no doubt left as to the result of the combat; the vigour of action is marvellously depicted; and the supreme agony of fear on Tyler's face produced by but a few strokes, betrays the hand of the master.

403 **Fancy Subject**: a Nymph (semi-nude) reclining against a rock, oblong, 5½in. by 7½in., pencil, mounted, 7/6 s. b. & f.

409 **Farmer driving a Wagon**, behind him a boy with his arm round a mastiff, oblong, 12in. by 17½in., wash, outlined with pen-and-ink, unmounted, 21/- s. f., & d. 1788

The wagon and the part of the horse in view, together with the boy and dog, are subservient to the greater accentuation of the countryman's burly form, to properly characterise which is the principal intention of the artist. B. West, 1788, Windsor, is written with a flourish on the wagon's front.

410 **Figures**: a Study, 10½in. by 6in., sepia wash, pen-and-pencil, mounted, 12/6 s. b.

411 **Group**, centre figure a woman; clever drawing in pen and wash, 6½in. by 8½in., 32/6

412 **Group of Angels**, 12½in. by 11½in., charcoal drawing, mounted, 21/- s. b. & f., d. 1775

Supported by clouds, two of the group play upon a harp, whilst above them with hands raised in adoration, two others chant the joyful strains.

413 **Group of Angels**: a Study, 12½in. by 11in., charcoal, mounted, 15/- s. b.

Looking apparently towards the throne of the Almighty two of the cherubs are in attitudes of prayer, whilst another in the background has no part visible but the head.

414 **Hector parting with his Wife and Child** at the Scœan gate: a sketch for the picture for Dr. Newton, Bishop of Bristol, 12½in. by 9in., charcoal and pen-and-ink on a slate grey ground, with border of black and brown lines, cardboard mount, 15/- s. b.

The impression conveyed is unpronounced and faint, the two principal figures being little more than outlined; only the nurse and child stand out distinctly, and but for their presence, this would have little of the artist's usual characteristics

415 **King David**, 5½in. by 4½in., pen-and-ink, mounted, 12/6

416 **Lady Reading**: a Study, 5½in. by 4½in., pen-and-ink, on a slate blue ground, mounted, 7/6 s. b.

417 **Lucrece**: a Finished Drawing, 22in. by 15½in., light brown and blue, wash and pen, unmounted, 2 guineas

The largest and perhaps most expressive of the whole series; great care has been expended on both draping and facial expression.

418 **Our Saviour Bound**: A FINISHED DRAWING, 11½in. by 7½in., sepia and wash, within border of gold and wash of various tints, mounted, £3 3s s. b. & f.

The figure is three-quarter length, admirably draped; the head surrounded by a nimbus, the hands bound; at either side above the shoulders appear the points of spears; the face expressive of joy mixed with compassion.

419 **Ox** brought from Lord Warwick's Park and shewn to His Majesty at Windsor, Jan. 1st, 1787, oblong, 8½in. by 13½in., pen-and-ink, within border of light brown wash, mounted, 21/- s. f.

The title, as above, is written by the artist at the bottom; the measurements of the animal are indicated by lines, but they do not interfere with the drawing.

420 **St. Luke**: a Study, 7½in. by 8½in., light brown and blue wash, outlined in pen-and-ink, mounted, 21/- s. b. & f., d. 1785

Sparsely clad, and seated upon a rock, the evangelist studies a scroll held in his left hand. To his right in the bottom corner appears the head and shoulders of a bull.

DRAWINGS AND STUDIES BY SIR BENJAMIN WEST, P.R.A.—Continued.

421 **St. Mark**, 8in. by 8in., *light blue and sepia, wash and pen, mounted*, 21/- s. b.

Unlike the others of the evangelist series in the look of laboured thought upon the face, instead of ecstatic inspiration; a lion couchant at his feet, together with the heaviness of his own attitude, combines wonderfully to produce an impression distinctly in keeping with the known character of the subject.

422 **St. Matthew**, 8in. by 7½in., *light blue and sepia, wash and pen, mounted*, 21/- s. b. & f., d. 1785

Mounted upon an eagle which soars to the heavens, the evangelist looks upward for inspiration ere he continues his writing upon the scroll held in his left hand.

423 **St. John**: a Study, 6½in. by 8½in., *light brown and blue wash, outlined with pen-and-ink, mounted*, 21/- s. b.

The cloud-borne figure, aided by an angel floating a little to his right, appears to be wholly filled with a burning desire to chronicle faithfully upon the tablet held by his left hand, the events his memory recalls.

424 **Segestes and his Daughter** before Germanicus, 7½in. by 6½in., *sepia wash and pen, mounted*, 15/- s. b. & f.

The warrior, upon an improvised platform immediately outside his tent listens to the story of the captives; an extensive view of the surrounding country dotted with tents and soldiery stretches away to the rear.

425 **Sketch from Nature**, 7in. by 4½in., *pen and-ink, mounted*, 7/6 s. b.

Two men leaning over a barrier; the face of the taller suggestive of North American origin.

426 **Study** for a part of the large Picture of the SHIPWRECK OF ST. PAUL, painted for the Chapel in the Greenwich Hospital, oblong, 7½in. by 9½in., *wash outlined in pen-and-ink, mounted*, 2 guineas s. b. & f.

431 **Widman**.—TWENTY-THREE *Pen-and-Ink finished Drawings of Landscapes* by WIDMAN, in an oblong folio scrap book, boards, 25/- 1799

These beautiful drawings are from the Williams Wynne Collection.

432 **Wilkie, Sir David**, R.A.—PORTRAIT OF HIS WIFE AND CHILD, full length, fine sketch in sepia, signed and dated 1837, 6½in. by 5½in., sunk mount 15½in. by 11½in., 4 guineas

JOSEPH WOLF. Animal Painter.

Water-colour, Crayon, and Pencil Drawings, inlaid on mounts of a uniform size, 18½in. by 14½in.

433 **American Deer**, WATER-COLOUR, 13in. by 9½in., 2 guineas

434 **Birds**: TWO OWLS, A HAWK, AND A BIRD OF THE PHEASANT FAMILY, 4 WATER-COLOURS, each 5in. by 3½in., 3 guineas

435 **Bison**, crayon sketch, 7½in. by 10½in., 30/-

436 **Bustard**, with wings outstretched, just fallen to the ground. COLOURED CRAYONS, 8½in. by 10½in., 2 guineas

437 **Doves**: 3 CIRCULAR SKETCHES, IN PENCIL, OF THE BIRDS IN THEIR NESTS AMIDST BRANCHES, 6½in. by 13½in., 2 guineas

The attention of the terrified crew is centred upon the Apostle; just landed upon the island he authoritatively commands their movements and they hasten to obey in awe, remembering the terrible effects of their last refusal to accept his words as truth.

427 **Study for the Figure of Christ** disputing with the Doctors, 11in. by 7½in., *pen-and-ink, mounted*, 15/- s. b.

A slim figure, thinly clad, stands by a large scroll, which he holds with his left, and points to with his right, hand; a look of mild persuasion on the face.

428 **Study for the Head of Christ**, in the Cartoon of the Resurrection, painted on glass by Jervis for St. George's Chapel, Windsor, 7in. by 4½in., *pen and-ink, within brown two-line border, on thick paper mount*, 30/- s. b. & f., d. 1783

The artist's wonderful powers in the portrayal of a religious idea, are manifest in the nobly-shaped head and glorified countenance, upturned with an expression of triumph and holy peace.

429 **Study of a Group** in the Picture of Christ healing the sick; painted by command of George III. for his Chapel in Windsor Castle, oblong, 6½in. by 9½in., WATER-COLOURS, mounted £2 2s s. b. & f.

A Mother carrying her infant on her back kneels appealingly with face upturned towards the Divine Healer; an older child—the one who is sick—nestles with her head close to the mother's breast; the position of the emaciated form is terribly suggestive of acute suffering and misery.

430 **The Cripple**, oblong, 4½in. by 7½in., *wash and pen, mounted*, 7/6 s. b.

A helpless heap of humanity prostrate upon the pavement; two charitably disposed persons come to his aid, whilst two children idly gaze on the scene.

431 **Widman**.—TWENTY-THREE *Pen-and-Ink finished Drawings of Landscapes* by WIDMAN, in an oblong folio scrap book, boards, 25/- 1799

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435 **Bison**, crayon sketch, 7½in. by 10½in., 30/-

436 **Bustard**, with wings outstretched, just fallen to the ground. COLOURED CRAYONS, 8½in. by 10½in., 2 guineas

437 **Doves**: 3 CIRCULAR SKETCHES, IN PENCIL, OF THE BIRDS IN THEIR NESTS AMIDST BRANCHES, 6½in. by 13½in., 2 guineas

438 **Rhinoceros**, RUNNING, pencil, 8½in. by 13½in., 30/-

439 **Sea-gulls**, A GROUP AT REST, AND OTHERS FLYING ABOUT ROCKS, pencil, 9in. by 13½in., 2 guineas

440 **Tree**, THICKLY FOLIAGED, WATER-COLOUR, 9½in. by 6½in., 35/-

441 **Wombat**, or Australian Badger, with Young, CRAYON, 5½in. by 8½in., 2 guineas

442 **Wombat**, Male and Female, AND A LARGE ANIMAL OF THE SAME FAMILY, 2 WATER-COLOURS, each, 4½in. by 6½in., 3 guineas

DRAWINGS AND STUDIES BY THE OLD MASTERS.

(From the Collections formed by CAPTN. WM. BAILLIE [who bought and re-worked "The Hundred Guilder Plate"]; SANDRART; LORD MULGRAVE; PAUL SANDBY, R.A.; EARL SPENCER; QUEEN CHRISTINA OF SWEDEN; and GEORGE SKENE, OF SKENE, N.B.)

First-rate drawings by the great Masters, by Raphael, for example, or Leonardo, or Titian, or Rembrandt, need no words to commend them; their rarity, their value in the auction-room, their immense artistic importance, alike from the point of view of the artist and of the collector, set them apart beyond controversy as the choicest of possessions. By exceeding good fortune, now and again at long intervals, a man may even in these days stumble across one of these priceless treasures in some out-of-the-way, unexpected corner; we have known such things happen to one or two favoured mortals in the course of our London experience. There are, however, a large number of "old master" drawings of great beauty and interest a little patience for their collection, and a discriminating eye to know a good thing when luck brings them across it. The day is not yet passed when a man possessed of this patience and discernment may still set himself with reasonable hope gradually to gather together at but small outlay a very respectable collection of such drawings; drawings which would be a discredit to no cabinet in the world, examples of genuine masters and of important schools, with that singular freshness and intimacy about them which belong so peculiarly to sketches and studies, and which make them often in the eyes of the true connoisseur possessions of even greater charm than fully elaborated and finished works. We have been fortunate lately in having purchased not far short of 200 of these drawings from various well-known collections—the larger number of them in a single collection formed during the middle of the last century, with the names of the different artists attached to them in the handwriting of the original collector. The unquestionable beauty and intrinsic importance of very many of the examples here catalogued will render them, we feel confident, of peculiar interest to all true lovers of art.

443 **Alessandro Algari**, 1602-1654, Design for Tomb of a Pope, 15in. by 11in., *pen and wash drawing*, 14/-

444 **Domenico Ambrogi**, called Menichino del Brizio, c. 1640, MARY MAGDALENE AT THE FEET OF CHRIST, 8in. by 7½in., *pen and wash drawing*, 16/-

DRAWINGS AND STUDIES BY THE OLD MASTERS—Continued.

445 An Interesting Collection of 20 ORIGINAL DRAWINGS in BLACK AND COLOURED CHALKS, PENCIL, SEPIA, and WASH, various sizes, *large folio and smaller*, the fine collection for 5 guineas—GREAT BARGAIN

446 Arts of Peace, beautiful Water Colour in monotint, 13½ in. by 9½ in., finely executed, dated 1703, 12/6

447 G. F. Barbieri, A Landscape with Figures, 9½ in. by 16½ in., *pen drawing*, 10/6

448 Federigo Barocci, 1528-1612, Head of a Man, 6½ in. by 6½ in., *coloured chalks*, 5/6

449 Bernadino Barbatelli, called Poccetti, 1542-1612, ST. FRANCIS OF SALES, 9½ in. by 6½ in., *pen and wash drawing*, 15/-

450 Pompeo Girolamo Battoni, 1708-1787, Composition of Figures, A SAINT RESTORING A DEAD MAN, 10½ in. by 11 in., *pen and wash*, 17/6

451 Pietro Berrettini, called Pietro da Corlona, 1596-1669, VIRGIN AND CHILD, 5½ in. by 5½ in., *pencil*, 19/-

452 Pieter van Bloemen, 1657-1719, READING THE PROCLAMATION, 14½ in. by 11½ in., *pen and wash drawing*, 15/-

453 Bolognese School.—Figure of a Woman, 6 in. by 4½ in., *red chalk and wash*, 17/-

454 Bolognese School.—Figure of a Man, draped, 5½ in. by 4 in., *pen and wash drawing*, 15/6

455 Bolognese School.—Landscape, Highwaymen, 14½ in. by 21½ in., *sepia*, 15/-

456 Bolognese School.—Seated Figure of a Woman, draped, 6 in. by 4½ in., *red chalk and wash*, 15/-

457 E. Bouchardon, Red Chalk Drawing from the Antique, 13½ in. by 9½ in., 5/-

458 Francois Boucher, Study of a Child, in *red chalk*, 3½ in. by 6½ in., 6/6

459 Boucher (after) CUPIDS HUNTING, 10½ in. by 15 in., *pencil touched with white*, 12/6

460 Paulus Bril, 1556-1625, Sea View with Ruins, 8½ in. by 12½ in., *pen and blue wash*, 12/6

461 Antonio Burino, 1656-1737, Allegorical Figure of FAME, 10½ in. by 7½ in., *pen and wash drawing*, 10/6

462 Antonio Burino, SS. PETER AND JOHN HEALING THE SICK, 12½ in. by 7½ in., *pen and wash drawing*, heightened with white, 12/6

463 Domenico Maria Canuti, 1620-1684, CHILDREN AT PLAY, 6 in. by 8½ in., *pen and sepia wash*, 9/6

464 D. M. Canuti, Figure Composition, 6 in. by 8½ in., *wash drawing*, 10/6

465 D. M. Canuti, MEN PACKING BOXES, 6 in. by 8½ in., *pen and wash drawing*, 16/6

466 D. M. Canuti, SCENE AT A FAIR, 6 in. by 8½ in., *pen and sepia wash*, 14/-

467 D. M. Canuti, SCENE AT A FAIR, 6 in. by 8½ in., *pen and sepia wash*, 15/-

468 Caracci School.—PARIS RECEIVING THE APPLE, *sepia drawing* (little damaged), 12 in. by 8½ in., very fine, 5/-

469 Lodovico Cardì, called Cigoli, 1559-1613, GROUP OF FIGURES HOLDING BOOKS, 8½ in. by 5½ in., *pen and wash drawing*, heightened with white, 25/-

470 Lodovico Cardì, THE VISITATION, 12½ in. by 8½ in., *pen and wash drawing*, 12/-

471 Vincenzo Carducci, 1563-1638, ASSUMPTION OF THE VIRGIN, 16 in. by 10 in., *pen and wash drawing*, heightened with white, 13/-

472 Vincenzo Carducci, CHRIST WASHING ST. PETER'S FEET, 10 in. by 7½ in., *pen drawing washed with blue*, 18/-

473 Alessandro Casolano, 1552-1606, NATIVITY WITH THE SHEPHERDS, 8 in. by 6½ in., *pen and wash drawing*, 22/-

474 Classic Hunting Scene, Design for a Fan in pen-an-ink, 6 in. by 11 in., 3/-

475 Melchior de Hondcoeter, 1638-1695, Landscape, 8 in. by 12½ in., *pen drawing*, 12/6

476 Raymond de la Fage, 1656-1684, French School, SEA NYMPHS, 8½ in. by 11½ in., *pen drawing*, 18/-

477 S. Della Bella, Two decorative panels in red chalk, 2½ in. by 10 in., and 2½ in. by 10 in.—THE VINTAGE, decorative panel in pen and wash, 5½ in. by 15 in.; the three for 22/6

478 Designs for Ceiling, 10½ in. by 8½ in., *pencil and India ink drawing* by A. Dieu, containing a MASS OF FINE WORK, 3/-

479 Domenico da Ferrara.—CONVERSION OF ST. PAUL, 6½ in. by 9 in., *red chalk*, 17/6

480 Drawing of the Roman School.—GALATEA 7½ in. by 10 in., *pen drawing and wash*, 16/-

481 Drawing with Pen and Water Colour on prepared rose-coloured paper, 3½ in. by 3½ in., 4/- *XVIIIth Cent.*

482 Karel du Jardin, 1625-1678, Landscape with Figures and Animals, 5½ in. by 7½ in., *pencil and wash*, 10/-

483 Gaspard Dughet, called Gaspard Poussin, 1613-1675, Landscape with Figures and Cattle, 13½ in. by 18½ in., *pen and wash drawing*, 19/-

484 G. Dughet, Landscape with Figures, 13½ in. by 18½ in., *pen and wash drawing*, 17/-

485 Dutch School (from the famous Sandrart Coll.) Rocky Landscape, 15½ in. by 10½ in., *Indian ink*, 12/6

486 18th Century (Italian) Nude Study of a Man, 17½ in. by 11½ in., *pen drawing*, 3/-

487 Ciro Ferri, 1634-1689, SAINT ADORING THE VIRGIN AND CHILD, 6 in. by 7½ in., *pen drawing*, 13/-

488 Florentine School.—Design for Altar Piece, 9½ in. by 6 in., *pen and wash drawing*, 7/6

489 M. A. Franceschini, ST. SEBASTIAN, 13½ in. by 9 in., *pen and wash drawing*, 16/-

490 Francesco di Piero Grossi, 1690, Dido, 9½ in. by 9½ in., *pen and wash drawing*, heightened with white, on prepared ground, 19/-

491 Giovanni Battista Franco, 1510-1580, ST. JEROME, 14½ in. by 9½ in., *pen drawing*, 10/-

492 Luca Giordano, 1632-1705, VENUS AND ADONIS, 11 in. by 7½ in., *pen drawing*, 14/-

493 Jan van Goyen, 1596-1666, River Scene with Boats, 4½ by 7½ in., *pencil and wash*, 17/6

494 Hylas; charcoal and chalk, 9½ in. by 7½ in., 3/6 *English 18th Cent.*

495 Italian School (18th Cent.) Landscape with Ruins, 5½ in. by 7½ in., *Indian ink*, 17/-

496 Italian School.—Landscape, 8½ in. by 13 in., *pen and wash drawing*, 7/6

497 Jacopo.—Two Female Figures, etc., allegorical, 14½ in. by 11 in., *pen and wash drawing*, 17/-

498 Jacopo.—VIRGIN AND CHILD, WITH SAINTS, 14½ in. by 11½ in., *pen and wash drawing*, 17/6

499 Jacopo Veronese.—VIRGIN AND CHILD, WITH SAINTS, 17 in. by 13½ in., *pen and wash drawing*, 12/-

500 Jakob Jordaens, 1593-1678, Flemish School, Studies of a Woman and Old Man, 15½ in. by 9½ in., *red and black chalk and wash*, touched with white, 22/6

501 Jupiter, full-length figure, finished pencil drawing, 12½ in. by 7½ in., 6/-

502 Giovanni Lanfranco, 1581-1647, CORONATION OF THE VIRGIN, 8½ in. by 14½ in. (design for ceiling) *monochrome sketch in tempera*, 15/-

503 Late Roman School.—THE RESURRECTION 14½ in. by 9½ in., *pen and wash drawing*, 7/6

504 Late Roman School.—WAR, Allegorical Panel, 8 in. by 14½ in., *pen and wash*, heightened with white, 4/-

505 Yves Marie le Gouaz, 1742-1816, Landscape with Ruins, 11 in. by 17½ in., *red chalk*, 12/6

506 Jacopo Ligozzi, THE POPE ASSISTING AT MASS, 8½ in. by 7 in., *pen and wash drawing*, 12/6

507 Philippe Jacques de Loutherbourg, 1740-1822, SHEEP AND DOG, 7½ in. by 12½ in., *pencil*, 12/-

508 Carlo Maratti, 1625-1713, THE VIRGIN AS A CHILD GOING UP TO THE TEMPLE, 8½ in. by 5½ in., *red chalk*, 24/-

509 Onorio Marinari, 1627-1715, Figure Group, unfinished, 10½ in. by 15 in., *pen drawing*, 5/-

510 Silvestro Menaigo, CHRIST HEALING THE SICK, design for decoration, 12½ in. by 18½ in., *pen and ink drawing*, 15/-

511 Michelangelo (after) GROUP FROM THE JUDGMENT DAY, 29 in. by 20½ in., *sketch in oil*, 10/6

512 Michelangelo (after) GROUP FROM THE LAST JUDGMENT, 20 in. by 29½ in., *red chalk and charcoal*, 11/-

513 Michelangelo (after) STUDY OF MALE FIGURES, 13½ in. by 8½ in., *black chalk*, 12/6

514 Aureliano Milani, 1675-1749, Landscape (imperfect), 11½ in. by 16 in., *red chalk*, 16/-

DRAWINGS BY THE OLD MASTERS—Continued.

- 515 Mola (c 1640) Landscape, Gate of a Town, 7½ in. by 10 in., *pen drawing*, 14/-
- 516 Murillo (after) ST. FRANCIS XAVIER PREACHING, 19½ in. by 17 in., *black and white chalk*, 30/-
- 517 Old Italian Copy, in pencil and sepia, of Raphael's design of ST. PAUL PREACHING AT ATHENS, 11 in. by 14½ in., 7/6
- 518 Old Italian Pen Copy of Raphael's design of ELYMAS THE SORCERER, 10½ in. by 4½ in., 10/6
- 519 Adriaan Oudendijk, Landscape, 21½ in. by 17 in., *sepia drawing*, 15/-
- 520 Paolo Pagani, 1661-1716, STUDY FOR HERCULES, 22½ in. by 15½ in., *pencil*, 15/-
- 521 Pasignano.—A NUN TAKING THE VEIL, 9½ in. by 9½ in., *pen and wash drawing*, 16/-
- 522 Pasignano.—ALLEGORICAL COMPOSITION, design for ceiling, 16½ in. by 11 in., *pen and wash drawing, heightened with white*, 17/-
- 523 Pencil Drawing of ITALIAN WOMAN SPINNING, 12½ in. by 8½ in., *fine*, 3/-
- 524 Benedetto Possenti, c. 1610, LOT AND HIS DAUGHTER, 6½ in. by 6½ in., *pen and wash drawing*, 22/6
- 525 Nicolas Poussin, 1594-1665, Figures with Landscape, 10 in. by 11½ in., *pen and wash drawing*, 10/6
- 526 Nicolas Poussin, NYMPHS AND SATYRS, 15½ in. by 31½ in., *red chalk and pen*, 18/-
- 527 Nicolas Poussin, French School: ST JOHN BAPTIST PREACHING, 9½ in. by 14½ in., *pen and wash drawing*, 16/-
- 528 Gerard Rademaker, 1672-1711, Architectural Landscape, 15½ in. by 20½ in., *sepia drawing*, 15/-
- 529 Tommaso Redi, 1665-1726, Landscape, Man Sketching a House, 6 in. by 8 in., *pen and wash drawing*, 5/-
- 530 Tommaso Redi, OUR LORD SURROUNDED BY ANGELS AMID THE CLOUDS, 13½ in. by 18½ in., (Design for a ceiling), *black and white chalk on grey paper*, 17/-
- 531 Tommaso Redi, Study of a Head, 6 in. by 8½ in., *brush drawing in sepia*, 10/-
- 532 Tommaso Redi, Study of Figures for the Last Supper, 6½ in. by 14½ in., *pen drawing*, 7/6
- 533 Pandolfo Reschi, BATTLE-PIECE, 11½ in. by 17 in., *wash drawing*, 20/-
- 534 Roman School.—From the Collection of Queen Christina of Sweden.—A SAINT IN PRAYER, 16½ in. by 11½ in., *red chalk*, 21/-
- 535 Roman School.—ISRAELITES GATHERING MANNA, 6½ in. by 9½ in., *pen and wash drawing*, 18/-
- 536 Giovanni Francesco Romanelli, 1610-1662, HOLY FAMILY, 8½ in. by 5 in., *red chalk*, 9/6
- 537 Giovanni Francesco Romanelli, THE JUDGMENT DAY, ST. MICHAEL WEIGHING SOULS, 9 in. by 7½ in., *pen and wash drawing*, 10/-
- 538 Giovanni Francesco Romanelli, THE MARRIAGE AT CANA, 10 in. by 5½ in., *pen and wash drawing*, 16/-
- 539 Rubens, (after) Rubbing from Engraver's red chalk drawing of DIANA BATHING, 14 in. by 10 in., 4/6
- 540 School of Luca Cambiaso.—DESCENT FROM THE CROSS, 17½ in. by 10½ in., *pen and wash drawing*, 17/6
- 541 School of Mantegna.—Classical Composition, 15½ in. by 10½ in., *pen and wash drawing, heightened with white*, 12/-
- 542 School of Parmigiano.—VIRGIN AND CHILD ATTENDED BY SAINTS, 8 in. by 6 in., *pen and wash drawing*, 12/-
- 543 School of Raphael.—Composition of FIGURES AND SKELETONS, 10½ in. by 15 in., *pen and bistre wash*, 12/-
- 544 Shepherd, Women, and Children.—Fine drawing in red chalk by LAIRESSE, 12½ in. by 15½ in., 10/6
- 545 Giovanni Andrea Sirani, 1610-1670, HERCULES AND OMPHALE, 11 in. by 7½ in., *red chalk*, 16/-
- 546 Francesco Solimena, called l'Abate Ciccio, 1657-1747, AN EMPEROR DOING HOMAGE TO THE POPE, 13 in. by 31½ in., *pencil heightened with white*, 13/-
- 547 Francesco Solimena, BUST OF A SAINT—for sculpture, 13½ in. by 10½ in., *black and white chalk*, 17/-
- 548 Francesco Solimena, Figure Composition, 12 in. by 9 in., *pencil and wash*, 16/6
- 549 Francesco Solimena, ST. JOHN BAPTIST, 5½ in. by 3½ in., *pen and wash drawing, heightened with white*, 15/-
- 550 Vincenzo Spisano, 1595-1662, VIRGIN AND CHILD ENTHRONED, SURROUNDED BY SAINTS, 11½ in. by 8½ in., *pen and sepia drawing, heightened with white*, 16/-
- 551 Terenzi da Urbino, (d. 1620) VIRGIN AND CHILD WITH TWO SAINTS, 15½ in. by 10½ in., *pen and wash, heightened with white*, 18/-
- 552 Torre Flaminio, 1621-1661, A KNEELING SAINT VISITED BY OUR LORD AS A CHILD, AND ANGELS, 11 in. by 7½ in., *red and black chalk*, 16/-
- 553 Adriaan Van der Werff, 1659-1722, ST. MARY MAGDALENE, 12 in. by 8 in., *pencil, heightened with white*, 12/-
- 554 Vanloo.—Study for a Picture, NYMPH BATHING, *red chalk*, 10½ in. by 15½ in., 6/-
- 555 Raffaello Vanni, 1596-1657, STUDIES OF SAINTS AND ANGELS, 7½ in. by 10½ in., *pen drawing, washed with sepia*, 19/-
- 556 Francesco Vanni, 1565-1609, STUDIES OF SAINTS IN GLORY, 11 in. by 16½ in., *red chalk*, 16/-
- 557 Giorgio Vasari, 1511-1574, DOUBLE COMPOSITION: above, THE ANGEL APPEARING TO ZACHARIAS; beneath, THE BIRTH OF ST. JOHN BAPTIST, 9½ in. by 17 in., *pen and wash drawing on grey paper, heightened with white*, 25/-
- 558 G. Vasari, FORTITUDE SUCCOURING JUSTICE, allegorical subject, 12½ in. by 8½ in., *pen and wash, heightened with white*, 25/-
- 559 G. Vasari, THE CRUCIFIXION, 9 in. by 12½ in., *pen and wash drawing*, 12/6
- 560 Domenico Maria Viani, 1668-1711, COMPOSITION OF NUMEROUS FIGURES BEARING DEAD BODIES, &c., 11 in. by 17½ in., *pencil drawing on grey paper*, 11/6
- 561 Giovanni Maria Viani, 1637-1700, Bolognese School, ADORATION OF THE SHEPHERDS, 9½ in. by 12½ in., *wash drawing, heightened with white*, 17/-
- 562 Thomas Wijck, 1616-1677, LANDSCAPE WITH HUNSMEN, 13 in. by 20½ in., *pen outline*, 25/-
- 563 Domenico Zampieri, 1581-1641, ST. FRANCIS HEALING THE SICK, design for decoration, 8½ in. by 12 in., *pen and ink drawing*, 25/-
- 564 Figure of a KNEELING PRELATE, and of a SAINT STANDING, 10½ in. by 7½ in., *pencil and pen drawing*, 14/-
- 565 Six Miscellaneous Drawings, about 17 in. by 16 in., 15/-
- 566 Five Miscellaneous Drawings, various sizes, 8½ in. by 12 in., to 23½ in. by 13 in., 12/6
- 567 Three Italian Drawings, one measures 23 in. by 17 in., the other two about 6 in. by 2 in., 17/-
- 568 The Stoning of St. Stephen, 23 in. by 17 in., *pen and wash drawing touched with white*, 15/-
- 569 Pastel Head, 18th Century, 11 in. by 8½ in., 17/6

OIL PAINTINGS.

- 570 Bottomly, E.—Loch Lomond, pretty oil painting on canvas, in broad moulded gilt frame, glazed, 20½ in. by 18½ in., £2 2s
- 571 Bree, H.—Fine Landscape in oils, French scene, with Jura mountains in the distance, cattle, water, figures and trees in foreground, signed and dated 1877, on panel 9½ in. by 13½ in., in broad moulded gilt frame, 18½ in. by 22 in., £1 4s
- 572 Crome.—Waterfall, canvas, 7½ in. by 9½ in., gilt frame 10 in. by 11½ in. (rubbed), 15/-
- The waterfall is spanned by two bridges, the moon shedding her powerful light on the moving waters. The whole effect is excellent.

OIL PAINTINGS—Continued.

573 Dutch School.--CHRIST FEEDING THE MULTITUDE, on panel 30in. by 43in., gold frame 37in. by 50in. From the Collection of the late E. S. MOUNSEY, and formerly in Staple Inn, Holborn, **9 guineas**

A characteristic Dutch representation of the miracle of the five loaves. Well arranged groups are disposed on the shore under high rocks. A mother, with infant at the breast, the father and the other children being at hand, make an effective foreground.

574 Dutch Boats by a harbour pier, in oils, in gilt frame, glazed, 16in. by 22½in., **15 -**

575 Early Christian Art.--Holy Family, painting in Tempera. on panel, 12in. by 10in., edges rough, **2 guineas**

A Holy Family, painted in Byzantine style, and truly venerable in appearance. The Virgin is depicted in conventional fashion, nursing her infant Son, Joseph attending. The background has been originally of a rich gold, against which the deeply toned blues and crimsons of the draperies show most effectively. The countenances are devotional, if grave and somewhat severe. Framed the panel would make a pleasing object in study or boudoir.

576 Field.--DROVER AND CART-HORSE, 27in. by 25½in., frame 33½in. by 42½in. From the Collection of the late SIR WM. J. W. BAYNES, Bart., **11 guineas**

With hand on shafts, the farm servant is about to set a massive black horse to his burden. The creature seems to breathe his assent to the task, rejoicing to share in a man's honourable labour. In the distance a pair of fine chestnuts are seen yoked to a plough. Characteristically English.

577 Frampt, F.--A Mountain Pass, with ruined temple, in handsome gilt moulded frame, 24½in. by 19¾in., **£1 18s**

578 French School.--THE GREAT WALL OF CHINA, at the Ku-pei-kow Pass, painted on the spot in 1868, oil painting, 25½in. by 20½in., massive gold frame 35in. by 30in., **3 guineas**

Inscribed with the artist's dedication to Sir Rutherford Alcock.

579 Fruit-Piece, on copper, circular, 4¾in. diameter, black frame 5½in. diameter, **6 -**

A pretty group, very true to nature.

580 Reni, Guido.--CUPID FASHIONING HIS BOW, 10¾in. by 8½in., gilt frame 18½in. by 15in., **30 guineas**

This delightful figure may be presumed to belong to Guido's earlier and perhaps more vigorous period. The rounded limbs of the god are really perfection, so likewise are his golden locks and the rosy bloom on his cheeks. With eyes bent upon his work and lips compressed, the little deity seems bent on mischief to mortals.

581 Harbour Scene, in Oils, in gilt frame, glazed, 16in. by 22½in., **15/-**

582 Italian Scene, overlooking a valley, with monastery, goatherd and goats, in oils, 5¼in. by 4in., gilt frame 9¼in. by 8¼in., **15/-**

583 Italian Scene, looking through a valley, ruins in the distance, companion picture to the foregoing, same style of frame, **15/-**

584 Vietoors, Jan. (1620-167 ?) THE MANGER OF BETHLEHEM, on panel 11½in. by 9½in., open gilt frame 16½in. by 14½in., **30 guineas**

The artist, who has not a little in common with his great master, Rembrandt, has chosen to surround the sacred infant with a group of Dutch peasants in the costume of his own day. The light thrown on the central figure is happily reflected in the faces of the worshippers, and is an admirable foil to the mellow green shades of the background.

585 Kneller, Sir G. (attributed to), Portrait of a Lady, canvas, 34½in. by 42in., massive gilt frame 42in. by 53½in., **15 guineas**

An important and attractive picture, thoroughly characteristic of the period. The lace-edged costume, open at neck and arms, displays fine flesh tints, to which an added beauty is given by lustrous, pearl-entwined curls, which forms the lady's coiffure. In the left hand is held a bow. A highly ornamental and pleasing portrait.

586 Landscape in Oils, by DUTCH ARTIST, on cardboard, 5in. by 7½in., sunk mount, black frame 6½in. by 8¾in., **15/-**

An extremely pretty and minutely painted landscape, with river, church, and homestead, anglers, etc.; a charming little bit of colour.

587 Louthembourg, P. J. de., R.A. (1740-1812), DIABOLUS TAKEN AND BOUND IN CHAINS. Important oil painting, SIGNED. 18½in. by 14¾in. (engraved as frontispiece in "BUNYAN'S HOLY WAR";) gold frame 25in. by 21½in., **16 guineas**

"When Emanuel had taken him, and bound him in chains, he led him into the market place, there before Mansoul, stripped him of his armour in which he boasted so much before. This now was one of the acts of triumph of Emanuel over his enemy; and, all the while that the giant was stripping, the trumpets of the golden Prince did sound again; the captains also shouted, and the soldiers did sing for joy."--Bunyan's HOLY WAR.

588 Logines, E.--The Dogana, Venice, in handsome gilt moulded frame, 24½in. by 19¾in., **£4 4s**

589 Oil Painting on Canvas, 25½in. by 20in., fine gilt frame 32in. by 28in., **5 guineas**

Two female figures, a lady and her maid, are here depicted, the former being but partially draped. On the left a black servant boy is handing a letter to his mistress, with whose softly tinted skin his swarthy face is an admirable contrast. It is difficult to assign a title to the picture, but it probably represents a Roman Lady after a bath.

590 Painting in Oils--Canvas, 27in. by 24in., gold frame 33in. by 29in., a lovely painting **4 guineas**

Two nude female figures in discussion, seated by a lakeside amid a hardly more than suggested sylvan scene, with two others in the background. A fine study in flesh tints and postures, instinct with harmony and grace, the respective beauties of blonde and brunette being admirably portrayed.

591 Portrait of a Dutch Girl, in Oils, on Copper, 8¼in. by 6¼in., old gilt frame 11in. by 9in., **17/6**

A placid face and figure, in dark jacket and red skirt and a wonderfully elaborate lace apron; faithful in every detail. Bright bit of colour beautifully laid on.

OIL PAINTINGS—*Continued.*

592 Poussin, N. Canvas, 25½ in. by 33 in., in massive gilt frame, very fine order, 34½ in. by 42 in., **IMPORTANT AND BEAUTIFUL PAINTING, 25 guineas**

A spirited scene of festive worship round the image of a deity whose altar, placed on the hillside, is canopied over with the leafy spreading branches. In the foreground are numerous figures scantily clad for the dance, the tambour and cymbals being entrusted to female musicians. The attitudes and poses are graceful, and the strong lines and rich colouring of many forms are beautifully contrasted with the rounded outlines of the fairer votaries at the shrine. The shading of a sky, partly overcast, is particularly delightful.

593 Poussin, N. COMPANION PICTURE, same size and like frame, **25 guineas**

A picture of revelry, wherein vine-crowned merry-makers, with banners borne aloft and garlands uplifted in their hands, honour the half recumbent figure of a typical beauty. Hovering above is Cupid in the act of directing a shaft above the group of humans and satyrs who press around the central figure. In the foreground two children are advancing towards the beauty with a flagon, too large for one to bear, while others make music on reed instruments. The dark shadows of the tree which overhang the shrine of living love stand out full of contrast with the dull light blue of the firmament.

594 Pyne, J. VENETIAN RIVER, with buildings, in oils, on cardboard, 18½ in. by 12 in., gilt frame, 19 in. by 25 in., **27/6**

A charming water scene with pretty red-tiled octagonal towers and boats in foreground. Behind rises a mass of mountains, with smaller undulating hills, delightfully tinted and reflected, together with a flecked sky on the surface of the lake. An acquisition to any collection.

595 Renier Nooms, (commonly called Zeeman, 1612-1680), NAVAL ENGAGEMENT, a small oil painting on panel, only 7¾ in. by 11½ in., finely executed and full of detail, gold frame 11¼ in. by 5¼ in., **17 guineas**

From the Collection of the late J. Anderson Rose, Esq.

596 Runciman, A. THE DEATH OF DIDO, 15½ in. by 20½ in., frame 24½ in. by 30 in. From the Collection of the late SIR WM. J. W. BAYNES, Bart., **4 guineas**

The unhappy queen, with the pallor of despair on her beautiful face, and covered with a richly embroidered mantle of blue, handles the dagger with hesitating fingers. Behind her rise the pillared porticoes of Carthage and the calm sea sparsely flecked with white sails. A subdued treatment of a pathetic subject.

597 Scotland: EARLY MORNING IN THE TROSSACHS, landscape in Oils, oval, in raised mount, in gilt frame, 14¼ in. by 17½ in., **12 6**

598 Kneller, Sir Godfrey.—PORTRAIT OF WILLIAM COWPER, LORD CHANCELLOR OF ENGLAND, 1707, IN ROBES, three-quarter length, 49 in. by 40 in., carved gilt frame 59 in. by 49 in., **50 guineas**

This splendid and important portrait was painted by SIR G. KNELLER for STAPLE INN, HOLBORN, where it hung until the Inn was sold, and the contents were divided amongst the Benchers, among whom was C. S. Mounsey, Esq., who received this portrait as his share.

599 St. Joseph and the Infant Jesus, very old painting on a panel, in old oval carved wood gilt frame, 9¼ in. by 7¾ in., **£1 18s**

600 The Fruit Seller, canvas, 32½ in. by 27½ in., elegant gold frame 39 in. by 33½ in., **£15 15s**

A lovely group, full of life and suggestion, gathered around a fruit slab laden with rich and highly-coloured produce of the vegetable garden and orchard. Two women and two children, delicately featured and brightly clad are contrasted with a soberly habited wayfarer wrapt in slumber beside a box from which peeps a fox or perhaps a badger. Along the road behind a pilgrim trudges laden with the result of gleanings by the way. Spreading trees and an overcast sky brooding over hills, with a spired hamlet nestling in their midst, complete a remarkably rich canvas.

601 Trevisani.—THE REST IN EGYPT, 24 in. by 16 in., frame 32 in. by 24½ in., from the Collection of the late SIR WM. J. W. BAYNES, Bart., **14 guineas**

A singularly beautiful picture of the Holy Family, wherein tender virginity is seen side by side with the pride of manhood and the helplessness of infancy. Very charming are the groups of winged heads, and still more so the full figures who sustain the scrolls.

602 Wall, W.—A CORNER BY THE ROCKS, fine seascape in oils on canvas, with boats and figures, signed, 7½ in. by 15½ in., broad gilt frame 16¾ in. by 24½ in., **£2 2s**

603 Walton, John Whitehead.—"THE SUNBEAM OF THE COTTAGE:" (1) ANXIOUS MOMENTS: (2) THE CONVALESCENT; a magnificent pair, each canvas measuring 28½ in. by 36½ in., massive gold frames, with narrow panel of oak, 43 in. by 51 in., the pair **20 guineas**. A great bargain

(1) ANXIOUS MOMENTS: The thoughts of parents are fastened despairingly on the fate of their child hovering between life and death, while the physician, watch in hand, studies the pallid features of the infant. By the bedside is the sick-nurse, and a bright firelight issuing from the hearth is the only comforting influence present in the scene.

(2) THE CONVALESCENT: Here we have the father of the child who has been so near the shadow of death, welcoming with gladsome frolic his little one back to the warmth and sunlight of life, his wife also amusing it with a doll. The table is spread for the evening meal, the grandmother, work in hand, sits near the hearth. Beyond, through the open door, are seen the trees which line the approach to the threshold. The group is the embodiment of cheery thankfulness.

604 Woolmer, A. J.—THE HAREM, painted on cardboard, 4 in. by 7 in., glazed, 9¾ in. by 13¼ in., **21/-**

Half recumbent figure of a Turkish lady, with head-dress of sequins and chibouque at hand: in conversation with an aged coloured slave. A pleasing harmony in colour, with well drawn life-like figures.

605 Zuccherelli, Francesco.—Oil painting on canvas, very fine landscape, with village and hills in the distance, foreground trees, waterfalls, sheep, and figures milking goats, 27 in. by 31½ in., in old carved wood frame, gilt, 33 in. by 43½ in., **£12 12s**

Francesco Zuccherelli, of Pitigliano, a Florentine, was a pupil of Paolo Anesi, and became known for his fine landscapes, into which he introduced figures, 1702-1788.

MISCELLANEOUS ENGRAVINGS AND ETCHINGS.

Including Coloured Caricatures.

- 606 Alken, H. A TOUCH AT THE FINE ARTS, 8 plates, oblong, 5 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., 5s. *McLean, 1824*
- 607 Alma-Tadema.—"THE PARTING KISS," engraved by A. BLANCHARD, proof on India paper, signed by Artist and Engraver, plate mark 2 $\frac{1}{2}$ in. by 14 $\frac{1}{4}$ in., £3 12s 6d 1884
- 608 Alpine Scenery.—Landscape, with Shrine to the Virgin to the left, Monastery and Mountains to the rear, 5 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., India Proof before all letters, full margins, 3/6 Circa 1830
- 609 Anglican Church.—'Apocrypha Combatants,' Nos. 1-3, 5-7, and 9; each about 12in. by 9in., COLOURED CARICATURE, good state, 7 for 5s 181-
- A number of scenes representative of the controversial triumphs and falls between one Thompson and another 'Anglicanus' of the English Church.
- 610 Architecture.—4 Elaborate and very Beautiful Designs for PEDENTIVES, most beautifully executed in exact imitation of Original Red Chalk Drawings, each 23 $\frac{1}{2}$ in., by 17 $\frac{1}{2}$ in., 5/-
- 611 Aristotle FIXING THE PERIOD OF HIS EXISTENCE, a very finely engraved mezzotint, close mount, black and gold, framed in harmony, size 12in. by 16in., 8/6
- 612 Arnald, G., A.R.A.—30 beautiful Mezzotint Engravings of Continental Scenery, 7 $\frac{1}{4}$ in. by 10in., margins, 6/- Circa 1800
- 613 Assen, Joan Walther Van.—The Crucifixion, represented within a circle between elaborately ornamented pillars, Old Testament subjects beneath, 15in. by 12in., no margins, VERY FINE IMPRESSIONS, 6/6 Circa 1515
- 614 Assen.—The Nativity: Christ and the three Marys: Christ falling beneath the Cross, 3 on 1 mount, each 4 $\frac{1}{2}$ in. by 3in., no margins, FINE STATE, 6/6 Circa 1520
- 615 Bejot, E.—EIFFEL TOWER; Etching, Artist's proof before letters, with present, to MR. HAMERTON, 5/- 1893
- 616 Bervie, Chas.—L'Innocence, 17in. by 14in., after the Picture by MERIMEE, Lettered Proof, full margins, 17/-

WM. BLAKE.—Etchings by WM. BELL SCOTT after the Works of BLAKE, *India Proofs before letters*, each about 10 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., and good margins.

- 617 Creation of Eve, from a WATER-COLOUR drawing, 4 6
- 618 Eve Eating the Forbidden Fruit, from a WATER-COLOUR drawing, 5 -
- 619 The Nativity, from an oil painting on copper (oblong), 4/6
- 620 St. Matthew and the Angel, from an oil painting on copper, 4 -
- 621 Group of Figures Ascending; from a drawing intended to illustrate "The Grave," 4 6
- 622 John Varley; from a small drawing which is the only example of comic style by Blake; it is a symbolic representation of Varley, who was in later life a man-mountain like Falstaff, 3 -
- 623 Breton, Jules.—"The Gleaner," engraved by P. LATERNE, Remarque proof on vellum, in brown, signed by Artist and Engraver, plate mark, 10in. by 7in., £2 10s
- 624 Brett, J.—FISHING BOAT, oval wood-cut, 4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., engraver's proof on India paper, 10in. by 8 $\frac{1}{2}$ in., 5/-
Signed in pencil "J. Brett to Alfred Morrison."

S. & N. BUCK.—Views of Castles, Abbeys, and other Valuable Remains of Antiquity in the various Counties of England: the following Original Impressions, as issued to the Subscribers, average size of plate mark, 7in. by 14 $\frac{1}{2}$ in., and with margins 12in. by 19in., all in good state, entirely uncut, the margins of a few only being a trifle torn or otherwise damaged.

- 626 Cheshire. S. View of Beeston Castle, near Chester—S. View of Halton Castle—W. View of Combermere Abbey, the 3 for 12 6
- 627 Durham S.-E. View of Norham Castle—S.-W. of Beaupeth Castle—E. of Ravensworth Castle—W. of Beaurand Castle (margins torn)—S.-E. of Raby Castle—S.-W. of Lumley Castle—W. of Finchale Priory—S.-W. of Yarrow Monastery—S. of Holy Island Monastery and Castle, 9 for £1 17s 6d
- 628 Lancashire. S. View of Whalley Abbey—S.-W. of Lancaster Castle—W. of Gleaston Castle—S. of Clithero Castle—S. of Furness Abbey, 5 for £1 2s 6d
- 629 Lincoln. N. View of Lincoln Palace—N.-E. of Louth Park Abbey—E. of Kirkstede Abbey—S.-W. of Lincoln Castle—E. of Tattershal Castle (rather badly torn)—S. of Topholme Priory—W. of Croyland Abbey—N. of Temple Bruer—W. of Torksey Hall—S.W. of Croyland Abbey, 10 for 2 guineas
- 630 Northumberland.—S.-W. View of Brinkburn Priory—S. of Warkworth Castle—S.-W. of Dunstanburgh Castle—S. of Prudhoe Castle—N. of Bothal Castle—S.W. of Bamburgh Castle, 6 for £1 5s
- 631 Northampton. N. View of Little Billing Priory (torn), 3 6
- 632 Nottingham. W. Prospect of Newark Castle (one corner little torn)—S.-W. of Worksop or Radford Abbey—Street or Row of Cells in Nottigham Park (Castle in the rear)—W. of Thurgarton Priory, 4 for 17 6
- 633 Oxford. N. View of Minster—Lovel—Priory—S.-E. of Ewelme Palace—N. of Oxford Castle—E. of the inside of Eynsham Abbey (margins torn), 4 for 16 -
- 634 Warwick. E. View of Kenilworth Priory—N.-W. of Maxtoke Priory—S.-E. of Tamworth Castle (one corner of margin torn off)—E. of Nun-Eaton Nunnery, 4 for 16 6
- 635 Yorkshire. N. Prospect of Byland Abbey—N. of Whitby Abbey—S.-E. of Bolton Abbey—S. of Burstal Abbey—S. of Conisborough Castle (torn)—N. of Egleston's Abbey—S. of Harlsey Castle—N. of Kirkham Priory—S. of Kirtal Abbey—S. of St. Martin's Abbey—E. of Lady's Chappel, near Osmotherley—S. of St Mary's Abbey—W. of Mount-Grace, near Osmotherley—Pomfret Castle before it was demolished—W. of Richmond Castle (bottom margin defective)—S. of Sawley Abbey—W. of Rivaux Abbey—S. of Sandal Castle (Ruins)—Castle and Town of Scarborough—N. of Sheriff Hutton Castle, 20 for 4 guineas

BUNBURY. — Etchings and Stipple Engravings, all Brilliant Impressions.

- 636 A College Gate, Etching by Watson and Dickinson, COLOURED BY HAND, 11 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 12 6 1780
- 637 A Family Piece, Stipple by W. Dickinson, 12in. by 15 $\frac{1}{2}$ in., printed in brown, 6 - 1781
- 638 A Game of Chess, Outline Etching by J. Bretherton, early state, COLOURED BY HAND, 12 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., Another, the finished plate, proof in brown, the 2 for 27/6 (178—)
- Two extremely beautiful plates, in exceptionally fine condition.
- 639 A Hail Storm, Stipple, in brown, 12in. by 14in., 5/- 1782
- 640 A Long Story, fine stipple engraving, 12 $\frac{1}{2}$ in. by 17in., 7/- (1782)
- 641 All Fours, Etching COLOURED BY HAND, FINE, 12 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 7/6 1783
- 642 A Little Collection of 9 Etchings, Portraits, CARICATURES, &c., by Bretherton, varied sizes, 4to, 8vo, &c., 10/6 Nearly all before letters 1772-4
- Sleepy Macaroni stealing a nap—The Morning News—I will pay no more debts of her contracting, &c.
- 643 Another similar lot, 10 of them 11/6 1774-82
- Ex Museo Neapolitana—A modern spread eagle—Symptoms of running away.
- 644 Another, similar, 10 subjects, 11/6 1771-82
- Hon. Chas. Jas. Fox—Le Cabriolet, etc.
- 645 Billiards, fine etching by Bretherton, 11 $\frac{1}{2}$ in. by 16in., in brown, 5 - 1781
- 646 "Blouzelind" (girl at spinning wheel), Etched in outline and COLOURED BY BUNBURY LIKE A DRAWING, circular, 12 $\frac{1}{2}$ in., 2 guineas
- 647 Cambridge, Cantab—Eques Cantab (2 different plates), three etchings by Bretherton for 3/- 1772
- 648 Concerto Spirituale, etched by J. Bretherton, 9 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., 2 6 1773
- 649 Corporal Fear, stipple engraving by J. Baldrey, BEFORE LETTERS, circular, 12in., 12 6 1781
- 650 Coxheath Ho! etching by BRETHERTON, coloured by hand, 9 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in. (tiny piece out of top corner), 7/6 1779
- 651 Another, uncoloured, 4 - 1779
- 652 Evening; or the Man of Feeling, circular, 11 $\frac{1}{2}$ in. diameter, printed in brown, 5 - 1781
- 653 Girl and Dog in Boat, etched in outline, and COLOURED BY BUNBURY LIKE A DRAWING, circular, 12 $\frac{1}{2}$ in., 2 guineas
- 654 Girl and Soldier, etched in outline, and coloured by BUNBURY LIKE A DRAWING, circular, 11 $\frac{1}{4}$ in., 2 guineas
- 655 Henry Bunbury, Esq., half-length portrait in stipple by Ryder after Laurence, bright impression, oval, 12 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 7/6 (178—)
- 656 High Life Below Stairs, etching by Bretherton, 10 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in., 3/- 1774
- 657 Hints to Bad Horsemen, four etchings by Watson and Dickinson, each 7 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. (corners of two slightly defective), 4 for 7/6 1781
- 658 A Military Meeting, fine etching by Bretherton, 10 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 4/- 1773
- 659 A Visit to the Camp, brown stipple by Watson and Dickinson, 12 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., 5/- 1779
- 660 A Recruiting Party, fine stipple, printed in brown, 10in. by 13in., 5/- 1790
- 661 The Relief, fine stipple, by Dickinson, 11 $\frac{1}{2}$ in. by 14in., 5/6 (177—)
- 662 A Camp Scene, engraved in stipple by White, 12in. by 16in., 5 6 (17—)
- 663 Morning, or the Man of Taste, circular, 11 $\frac{1}{2}$ in. diameter, printed in brown, 5 - 1781
- 664 Mutual Accusation, etching by Bretherton, 9 $\frac{1}{2}$ in. by 12in., 3/6 1774
- 665 Newmarket: "A Shot at a Pigeon," and "A Shot at a Hawk," two etchings by Bretherton, each 10in. by 10 $\frac{1}{2}$ in., the pair, 7 6 1777
- 666 Peasants of the Vale of Llangollen, a pair, circular, 9 $\frac{1}{2}$ in. dia., stipples, by Baldrey, printed in brown, the pair, 8/- 1781
- 667 Patience in a Punt, stipple, printed in brown, 10 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., 6/- (178—)
- 668 Patty, oval, 8 $\frac{1}{2}$ in. by 6in., charming stipple by Chas. White, 5/- (178—)
- 669 Portrait of Dr. Goldsmith, etched by Bretherton, 7 $\frac{1}{2}$ in. by 5in., 5/- (17—)
- 670 Portraits and Caricatures, of varied sizes, imperial 8vo, and smaller, etched by Bretherton, 1/6 each 1772-4
- Damn Mambrino, Paysanne de la France, Fille D'Auberge, Snip Anglois, Snip Francois, Postiglione Germanico, The Fish-street Macaroni, Full-Blown Macaroni, Houndsditch Macaroni, St. James' Macaroni, Inimitable Mr. James Moss, Every sous begad!, The Dog Barber la Francia, Village Barber, L'Inghilterra, Delights of Islington, Petite Fille de la France, Mons. le Fouet la Francia; Postiglione Inglese, John Jehu, Jollux, Bergere de la Bourgogne, Fille des Appenins, Contadina della Savoia, Paysanne de la Burgoyne, Contadin degli Stati di Parma e Modena.
- 671 Rat Catcher, oval, 12 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in., charming stipple, by BALDREY, slight defect on surface, 5/- 1789
- 672 Sir Gregory Grigg, aquatint, 12 $\frac{1}{2}$ in. by 11in., printed in brown, 5/- (178—)
- 673 Sterne's Tristram Shandy, THE SIEGE OF NAMUR, THE BATTLE OF THE CATAPLASM, 2 very fine etchings by J. Bretherton, 10 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 5/- each 1773
- 674 St. Eustatia, stipple in brown, by W. Dickinson, 13in. by 15in., 5/- 1781
- 675 Strephon and Chloe, etching by Bretherton, 9 $\frac{1}{2}$ in. by 12in., 3/- 1772
- 676 Sunday Evening, etching by Bretherton, 11in. by 11 $\frac{1}{2}$ in., 3 - 1772
- 677 Symptoms of Rearing, etched by Bretherton, 10 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., 3/6 1783
- 678 Three Girls at the Castle Gate, etching by Bretherton, printed in brown and COLOURED BY HAND LIKE A DRAWING, circular, 11 $\frac{1}{2}$ in., a gem, 2 guineas 1780
- 679 The Hopes of the Family; an Admission to the University, etching by Bretherton, 11 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 3 6 1774
- 680 The Inflexible Porter, a Tragedy, etching printed in brown, 9 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 3/- 1783
- 681 The Judgment of Paris, etching by Bunbury, 7in. by 8 $\frac{1}{2}$ in., 2 6 1766
- 682 The Sad Story, beautiful stipple in brown, 11in. by 7 $\frac{1}{2}$ in., 5 - (178—)
- 683 The Salutation Tavern, etched by Bretherton, 9in. by 12 $\frac{1}{2}$ in., 2/6 1773
- 684 The Slumbers of Ragotin Interrupted, etched by Bretherton, 8 $\frac{1}{2}$ in. by 13in., 3 - 1773
- 685 The Shaver and the Shavee, etching by Bretherton, 10in. by 9 $\frac{1}{2}$ in., 3/- 1772
- 686 The Wood Gatherer, charming stipple by J. Baldrey, oval, 12in. by 9 $\frac{1}{2}$ in., cut close, 7 6
- 687 The Xmas Academics, etching by Bretherton, 10 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 3/6 1773
- 688 Two Monks, etched by Bretherton, very clever, 11 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in., 2/6 1774
- 689 Warley Ho! Etching by Bretherton in brown, 11in. by 16in., 5/- 1782
- 690 Wynstay Theatre, 2 plates, 1 etching, and 1 stipple, the latter by BARTOLOZZI, 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., both in brown, the 2 for 12/6 (178—)
- 691 "How to Ride a Horse upon Three Legs," 8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., COLOURED, small margins, mounted, 5/- (17—)
- 692 The Fishermen, 10in. by 7 $\frac{1}{2}$ in., engraved by G. SHEPHEARD, COLOURED, mounted, 4 6 1809
- 693 Burnworth, Blewitt, &c., who murdered BALL at his House in the Mint, engraved by T. Bowles, 12in. by 8in., letterpress beneath, 3/6 Circa 1700
- 694 Caracci.—"The Dead Christ." Etching on PURE VELLUM; after ANNIBAL CARACCI, before any inscription, plate mark 4 $\frac{1}{2}$ in. by 6in., 1 guinea

ETCHINGS AND ENGRAVINGS—*Continued.*

- 695 Caricature of Royalty.**—A FIRST LESSON ON THE WELSH HARP, Clever Lithograph, 11in. by 14½in., 6/- 1848
Family group, including Her Majesty, Prince Consort, two Princesses, &c., the Prince of Wales is being instructed to play the Harp by a nurse.
- 696 Caricature Portrait** by DIGHTON, coloured.—BELLINGHAM (John) Taken at the Sessions House, Old Bailey, May 15, 1812, *fine expression, folio*, 3/6 1812
- 697 Caricature Portrait** by DIGHTON, coloured.—MUSICAL: Mr. Braham in the Character of Orlando—Madame Catalini in Semiramide, her first appearance in England, Dec. 13th, 1806, the two for 5.- 1802-6
- 698 Catholic Emancipation.**—‘The Struggle, or a long pull, a strong pull, and a pull All’together’ (Earl Grey and Lord Eldon)—‘A Mistake’—‘Defenders of the Faith’—‘The Pope and his Puppet, Ferdinand; or the Devil in Disguise’—‘Transubstantiation’—‘The Catholic Sovereign Safety Coach; a new start from the Castle Windsor’—‘Protestant Descendency; a pull at the Church—A long pull, a strong pull,’ &c.; averaging about 10in. by 14in., ALL IN GOOD STATE, COLOURED CARICATURES, 8 for 21/- 1827-29
Reflects something of the seemingly desperate state of affairs reached through the machinations of moderately tolerant politicians.
- 699 Champollion, E.**—LE PAPILLON, Lovely Etching after FORTUNY, 13¼in. by 8½in., and *margins, brilliant Early Proof before Letters on Japanese vellum*, 10/6 Hamerton collection.
- 700 Chandos, Marquis of.**—Full length portrait, magnificent mezzotint, proof before letters, in polished maple frame, 35in. by 24in., £1 7s 6d
- 701 Collins, W., R.A.**—FEEDING THE ROBIN, steel engraving by Finden, open letter proof on India paper, plate mark, 7in. by 9½in., on folio mount, 2/6
- 702 Coloured Prints.**—SPANISH CRIES, a series of 20, 4to, scarce, 5/- 184-
- Coloured Views.**—Chain Bridge in the Garden of Worlitz—Vue de Schönhausen; oblong, 7½in. by 12in., and 8½in. by 15½in. respectively, engraved by SCHALZ, &c., *full margins*, 3.- Berlin, 1787, &c.
- 704 Costume.**—TASTE A LA MODE, 1735 and 1745, two rare old Prints, after BOITARD, oblong, 9¼in. by 12¼in., the pair, 5/- 1745-9
- 705 Costumes, Manners and Customs, &c.**—36 BEAUTIFUL COLOURED PLATES, oblong folio, with good margins, IN FINE STATE, 10/6
- 706 Constable.**—“Salisbury Meadows.” Etched by L. KRATKE. *Remarque proof on pure vellum, Signed by Engraver, plate-mark 12in. by 16½in.*, £4 12s 6d 1889
- 707 Cruikshank, George.**—‘Jealousy,’ 7in. by 9½in., after CROWQUILL, Nov., 1825—‘Portraits of Ferdinand VII. and the Duc d’Angoulême, or, a Spanish Mule and a French Jack Ass,’ 8½in. by 13in., Feb., 1823—‘The Rights of Women,’ or, the Effects of Female Enfranchisement,’ 5½in. by 15½in., cut down all round (Comic Almanac for 1853), ALL COLOURED. The 3 for 8/6 1825-53
- 708 Cruikshank, George.**—‘THE PHENIX OF ELBA RESUSCITATED BY TREASON,’ 9in. by 13½in., COLOURED, mounted, small margins, 7/6 May, 1815
A mock symbolic rendering of Napo’eon’s return to France.
- 709 Cruikshank’s Fairy Library, COMPLETE SETS OF INDIA PROOF ILLUSTRATIONS TO HOP-O-MY-THUMB AND THE SEVEN LEAGUE BOOTS (9 etchings on 6 plates); JACK AND THE BEANSTALK (8 etchings on 6 plates); CINDERELLA AND THE GLASS SLIPPER (10 etchings on 6 plates); ALL DESIGNED BY GEORGE CRUIKSHANK, 18 plates on the original mounts, some slight pen touches BY THE ARTIST, RARE, £3 15s Bozue, 1854. etc.**
It is very rarely these India proofs occur at auction; when they do the figure realised is considerably in excess of that named above.
- 710 Cruikshank, George.**—‘A FINANCIAL SURVEY OF CUMBERLAND, OR THE BEGGAR’S PETITION,’ 8½in. by 13in., COLOURED, mounted, small margins, 6/- August, 1815
A production that must have considerably annoyed the family of the Duke of Cumberland.
- 711 Cruikshank, Geo.**—‘SMOAK JACK THE ALARMIST, EXTINGUISHING THE SECOND-GREAT FIRE OF LONDON (A LA GULLIVER),’ 8½in. by 13in., good margins, HIGHLY COLOURED, 21/- Tegg, 1819
- 712 Cruikshank, G. and R. I.**—‘Irish Hospitality,’ with Song beneath, 5½in. by 8in., COLOURED, 3/6 Whittle & Laurie, 1815
- 713 Cruikshank, Isaac.**—‘Frith the mad-man hurling treason at the King,’ Jan., 1790—‘The Corporation Hogs, Journey to Smithfield in stile, or, Aldermen turn’d Pig Show Men,’ Feb., 1790—‘How to gammon the Deep Ones, or the Way to overturn a Coach according to Act of P—l—m—t,’ Feb., 1791—‘Resist unto Blood; the true Christian Warfare, the Spirit against the Flesh. Sketch for an Altar Piece for the Church at Hendon,’ Feb., 1791—‘The Progress of Passion’ (12 scenes in 1 large folding plate), rather soiled, 1792—‘Mad Tom’s first Practical Essay on the Rights of Man,’ May, 1792—‘The Tetbury Duel, or the Bully brought down,’ Oct., 1794—‘The British Neptune riding triumphant, or the Carmignols Dancing to the tune of Rule Britannia, June, 1794—‘A Pair of Wirtembergs, or the little Wiltshire Dentist easing Faro’s Little Daughter of the tooth-ache’ (Lady Buckinghamshire and Dr. Brewer), July, 1797—‘The Enraged Politician, or the Sunday Reformer, or a Noble Bellman crying Stinking Fish,’ June, 1799; sizes averaging about 10in. by 14in. The 10 COLOURED CARICATURES for 35/- 1790-99

ETCHINGS AND ENGRAVINGS—Continued.

714 Cruikshank, Robt. Isaac.—'Modern Reformers in Council, or, Patriots Regaling,' *July*, 1818—'A Dandy Cock in Stays, or, a New thing for the Ladies,' *Nov.*, 1818—'A Whist—or at Boodles, or a choice piece of double milled Yorkshire Broad cloth,' *July*, 1820—'By St. Peter this is no sham, or a new cart for the groom of the Stool' (Lords Petersham and Harrington), *Apr.*, 1821—'John Bull flourishing in a dignified attitude of strict Neutrality!!!!' *May*, 1823—'The Commons versus the Crown of Martyrdom, or King Abraham's Coronation deferred,' *June*, 1823—'A civic house in the State Bed, or, the Corporation conglomerated,' *Dec.*, 1824—'A Political Shaver, or, the Crown in danger' (D. of York), *May*, 1825—'The Effects of a Blithe Wriding on a Long Pole,' *Feb.*, 1827—'The Royal Mail without opposition,' *June*, 1827—

'Practical Lecture on the Digestive Organs by the Eccentric Doctor A—b—e—knee—thigh (Abernethy), *May*, 1828; sizes averaging 10in. by 12in. The 11 COLOURED CARICATURES for 1818—
£2 2s.

715 Cunyngham, Lady.—Five Etchings after designs by M. Udney, LANDSCAPE AND FIGURE SUBJECTS, each about 7in. by 10in. PROOF IMPRESSIONS, FINE STATE, FROM BENJAMIN WEST COLLECTION, 8/6

716 Dagley, R. (*Pupil of Bartolozzi*) **Acratus**, circular, 2 $\frac{7}{8}$ in. across, from his own drawing, 3/- 180

717 De Blaas, Eugene.—"Wheedling" Engraved by LEOPOLD FLAMENG, **Proof on pure vellum**, signed by Artist and Engraver, plate mark 6 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in., £3 12s 6d 188

RICHARD DIGHTON. PORTRAITS OF NOTED CHARACTERS.

ALL COLOURED, EXCEPT WHERE OTHERWISE STATED.

718 City Celebrities. MR. ALDER. *I believe I'm right*...MR. ALSOPE. *The Mirror of the Times*—MR. BEAUVILL. *V. of Beauville*...MR. BELL. *A Real T B*...MR. BOADEN. *Is camomile a drug*...MR. BOVEN. *Orange Boven*...MR. BYNG. *Byng. Go...* COFFEE'S THE THING! GO IT YE TIGERS!...MR. COHEN. *V. on Royal Exchange*...MR. COHEN (*different*)...MR. JAS. CURTIS (2). *V. from Old South Sea House*...MR. FOSTER (3). *V. on Royal Exchange* (2, one uncoloured)...MR. GASCOIGNE. *Exotick at the Green House, Leadenhall St.*...MR. GRANT (2)...MR. HALL. *Sell and Repent*...MR. HEALS. *King Richard, the Broker's Friend* (2, one uncoloured)...MR. HOBHOUSE (2, one uncoloured)...MR. KANGKOOK (2)...MR. LEE LA CHAMETTE (2). *V. from Roy. Exchange*...MR. LAMB...MR. LINDSEY (2)...MR. LOWE...MR. MELLISH...MR. MENDS. *The Market Mends*...MR. MONTIFURE...MR. PERRY. *The Morning Chronicle*...MR. READ. *If you'd know who this is, Read*...MR. ROWCROFT. *A Royal Exchange Consul General*...MR. SHAW. *Pshaw! What are you there?*...MR. JAS. SHAW (2). *A Worthy Alderman of London*...MR. SIMS. *A View from Guildhall to Cannon St.*...MR. STIRLING (2). *A Stirling Banker*...MR. TOOKE. *A near Guess*...MR. TREMLOE and MR. DAMINGTON. *A Contract*...MR. VALE (3). *Very like a Whale* (2, one uncoloured)...VIEW AT LLÖYDS AFTER A STORMY NIGHT...VIEW IN LOTHBURY...MR. ROBT. WAIGHTMAN, ESQ...MR. WILSON (3). *Thorough John Bull*...MR. WRIGHT. *Charley*

the Principal Broker...WRITE 'EM OR LET 'EM ALONE 1/- EACH 1817-2

719 Clerical. DR. HUGHES. *V. from Jesus College Oxford*, 1/6

720 Military and Naval. GENERAL BOLTON (3) *V. from Horse Guards*...COLONEL JOLLYFFE. *The Her of the Chase*...COLONEL LYGON (2). *A Thin Piece of Parliament*...MR. MURRAY MAXWELL...COLONEL QUENTIN *An Officer of the 10th, or Prince of Wales's Hussars taken from life (creased)*...CAPTAIN HORACE SEYMOUR *V. from Knightsbridge Barracks*...COLONEL UPTON (2) *Up-town*...DUKE OF WELLINGTON *Master General of the Ordnance*, 1/6 each 1817-2

721 Politicians, Peers, Dukes, &c. DUKE OF ARGYLE *A View of Argyle*...MR. FRANCIS BURDETT. DUKE OF DEVONSHIRE (2) *A View of Devonshire*...PRINCE ESTERHAZY *A Princely Ambassador*...DUKE OF GLOUCESTER (2) *View of Gloucester*...LORD GWYDYR (2) *A Welch Castle*...LORD HARROWBY (3) *View from St. James's St.*...LORD HARROWBY (2) *Going to White's*...M. OF HERTFORD (2) *View of Yarmouth*...LORD LAK *View of a Lake* (2, 1 uncoloured)...LORD LONDONDERRY *View of Londonderry*...LD. MANNERS *Elegant Manner*...LORD NUGENT *View of Nugent*...LD. SEFTON (3) *A Good Whip* (2, 1 uncoloured)...*View of Westmoreland*...M. OF WORCESTER *View taken in Hyde Park*, 1/- EACH 17-2

722 Dominiehino.—Charitable Works of St. Cecilia; fine old engraving by R. A. Persyn, gilt frame, height, 19 $\frac{3}{4}$ in. by 23 $\frac{3}{4}$ in., 4/6

723 Duran, C.—"Head of a Man," Engraved by L. CONTOUR, **Proof before letters on vellum**, plate mark 5in. by 4in., 17/6

724 Durer, Albert.—6 reproductions printed on India paper and mounted on folio boards, 19in. by 16 $\frac{1}{2}$ in., the 6 for 15s. 1850

The Holy Family with S. Anna and S. Joachim, Flight into Egypt, S. Stephen, S. Gregory, and S. Lorantz, The Adoration, the Angel appearing to S. Joachim, and the Crowning the Virgin.

725 EASTLAKE, C. L.—Wife of Brigand Chief looking over a precipice and watching result of a battle below, 9 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., engraved in Mezzo. by C. TURNER, **Brilliant Proof**, good margin, VERY FINE, 8/6 1824

726 Edelineck, Gerard.—Portrait of Charles Mouton, Musician to Louis XIV. seated, playing an instrument of the mandoline family, 17in. by 13 $\frac{1}{2}$ in., after De Troy, **Proof before Letters**, 7/6

727 Egg, Augustus (*friend of Dickens*) Fine proof, half-length portrait, India paper, before letters, by Barlow after PHILLIP, with both Painter's and Engraver's Autographs, presented to JOHN FORSTER, 16 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., plain gold frame, 25 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in., 12/6

728 Eisen, Moreau, Cipriani, &c.—34 PLATES engraved by, after DE LAUNAY, FIQUET DE GHENDT, &c., &c., ON LARGE 4TO SIZED PAPER, 12/6 1774

729 Elopement and Repentance, Female Figures, oval prints in stipple of dark brown tint, of the Bartolozzi School, 9in. by 7 $\frac{1}{2}$ in., margins, 10/-

ETCHINGS AND ENGRAVINGS—Continued.

730 Embossed Leather.—GROUP OF THE *ACTIVITY*, 19¼ in. by 14½ in., framed, 32/6

A really important piece, outlined with remarkable length and decision, complete in every detail

731 Engravings.—Collection of 120 Large Engravings, Lithographs, &c., Views, Portraits, and Miscellaneous Subjects, with 10 original drawings in Sepia, placed loosely within atlas half-bound covers (back broken), 21/-

(1812-188—)

This collection appeals to very wide interests, from

drawings with a suggestion of the Old Italian Masters to permanent photographs of modern mansions. *Great Bargain.*

732 Etching.—The *GLEANER*, Proof before Letters, and another *Proof on India Paper*, 4½ in. by 5½ in., the 2 for 5/- *Little gems.* Hamerton Collection.

733 Etchings after OLD MASTERS; 3 most beautiful Portraits, Earliest Proofs on India and Japan Papers, size 8 in. by 6½ in. each, *very brilliant*, 8/- Hamerton Collection

ETCHINGS.—AN EXCELLENT SERIES OF ETCHINGS OF THIS CENTURY, *all impressions from the Plates in EARLY STATE, MOSTLY BEFORE LETTERS, SOME IN 1ST STATE, and a FEW SIGNED BY THE ENGRAVERS.*

734 Block (Eugene de), "A Calvary in the Wood" and "The Suicide." 2 etchings after NOORDSTAR, on folio mount, very fine, 6 -

735 Block (Eugene de), "The Shoemaker," India proof, "Jealousy," India proof, and "Grief," all after Noordstar, 7/6

736 Duret, Choir Stalls, Antwerp Cathedral, 2 etchings on folio sheet, 4 -

737 Gallait (Louis), "Mother and Child," "In the Cloister," "The Fiddler," proofs on India paper on three folio mounts, 5/6

742 Linnig (Egid), Ships and shipping, 23 proof etchings, various sizes, hinged on 12 folio card mounts, a beautiful and interesting collection, 1 guinea

743 Linnig (T.), Landscapes, etc., 23 proof etchings, some on India paper, various sizes on folio mounts, 18/-

744 Linnig, Willem. Soldiers playing cards, proof on India paper, brilliant, plate mark, 13 in. by 10½ in., 4/6

745 Linnig, Willem. Pedlars, Domestic Scenes, Interiors, Soldiers, etc., 29 etchings, all proofs, various sizes, hinged on folio boards, a splendid lot, 25 -

*** Worth three times the price, in fact, the remark applies to all these fine etchings.

746 Marcette, Henri. Landscapes (2) proofs before letters, one 4½ in. by 6½ in., the other 9½ in. by 6½ in., on folio, 4 -

747 Numans, A. The Gypsy Tent, and four other proof etchings, after Portaels, etc., folio, 7 -

748 Poorten, H. Van den. Three Rams' Heads, 6½ in. by 4½ in., on folio hinged, 2/6

749 Rembrandt, Half-length portrait of a lady, etched by Flameng, proof before letters on India paper, plate mark, 4½ in. by 5½ in., on folio board, hinged, 7/6

Schaefels, H. F. Shipping, Country Life, Procession, etc., 22 proof etchings on 10 folio mounts, a splendid collection, 26 -

751 Stevens, J. Faithful Hound at the Prison Window, proof on India paper. plate mark, 10 in. by 7½ in., large margins, 3/6

738 Faber (F. T.), Nineteen etchings on India paper after various masters: landscapes, cattle, etc., etc., proofs before letters, mounted on cartridge, 14½ in. by 11 in., the 19 for 1 guinea

739 Faber (F. T.), Another collection of 19 etchings, nearly all different from above, 1 guinea

740 Flameng, An interior, after a painting by J. B. Van Moer, proof before letters, 11 in. by 8 in., 2/6

741 Gifford (R. Swain), Padanavan Salt Works, engraved surface, 6½ in. by 13½ in., artist's signed proof before letters, 4 -

752 Stobbarts, Jan. Farm Yard Scenes, Country Life etc., 14 proof etchings on 6 folio mounts, a fine lot, 10/6

753 Unknown, The First Child. Artist's remarque proof, brilliant impression, plate mark 10½ in. by 11½ in., sunk mount 4/-

754 Vandersypen, J. Portrait of a lady, *proof on India paper*, SIGNED, mounted on folio size, 4/-

755 Flameng, L. DEVOTION, half-length Portrait of a Noble, after VAN EYCK, *brilliant etching*, 9½ in. by 7½ in., small margin. 8/6

756 Flaxman, John. R.A., ACTS OF MERCY, 5 Aquatints by F. C. LEWIS, oblong folio, the 5 for 5/6 *Remarkably fine*

757 French Caricature. 'L'ENVIE RECIPROQUE,' *Cripple at the Window*—'Je n'ai rien mangé depuis hier,' *Stout Officer seated at a well-stocked table*—'God-dam! ce coquin il etre bien heureux de avoir faim,' 9½ in. by 14½ in., good margins, COLOURED, 4/6

758 Furniture and Decoration A Fine Series of Etchings of furniture, candelabra wall decoration, door handles, keys, escutcheons, clocks, etc., on 24 folio sheets, 17 in. by 12½ in., 15/- *CHEAP*

759 Fuseli, H., R.A., Cardinal Beaufort's Bedchamber: Henry, Salisbury, Warwick, Attendants 21½ in. by 26 in., *beautiful stipple*, by Moses Haughton, 7/6

760 Fuseli, H., R.A., UGOLINO (Dante's Inferno) Engraved by Moses Haughton, 20 in. by 15 in., *very fine stipple touched Proof engraving*, small margins, 4/6

761 George III.—"POLONIUS," 9½ in. by 13½ in., *mounted, fine state*, 4/6

The king and ladies of the Court in procession behind a stiff-gaited officious-looking personage: presumably some politician of the time.

762 George III.—Political: Collection of 34 Caricatures, ALL COLOURED, dealing with the Politics and Politicians of the Reign, various sizes, 12 in. by 18 in., etc., a few mounted, GOOD STATE, usually with margins, £2 10s

The high-water mark period in the Art of Caricature, and that which produced its loftiest exponent: James Gillray. His influence is plainly apparent, and there are strong reasons for attributing many of the following unsigned productions to his hand:—The Rochester Address, or the Corporation going to eat roast pork and oysters with the R—g—t—The Tipperary Duellists, or Margate Heroes—Bon Fire for the Poor, or the Shame of Albion exposed—A Peep at the Plempe—Boxers of Bangor, or Messengers of Peace—The Wedding Night—The Sedition Hunter disappointed, or d—g by Winchester Measure—The Frogs rejecting their King—The Westminster Seceder on Fresh Duty—The Popular Candidate surrounded by his Friends—The Bath Revolution, or the King deposed—The Cabinetical Balance (No Bottomites Broad Bottomites)—Two Heads are better than One (*Lord Ellenborough*)—Humility, or the Canvassing Candidate (*Sherridan*)—Effrontery, or the Candidate returned—The Wrymouth Candidates—The Brazen Image set up at Oxford—Britannia the Political Egotist and the Old Woman of Botley.

ETCHINGS AND ENGRAVINGS—Continued.

763 George III.—Political: Taxation and Finance; a series of 12 Caricatures, all coloured but 2, referring to the great moves in financial circles during the reign, *averaging about 10in. by 14in., mostly with margins, £1 10s* 1782-1810

The Game of Hazard—John Bull reading the Extraordinary Red Book—Pray remember us Poor Children—Overweight, or the Sinking Fund, or the Downfall of Faro (Lady Buckinghamshire in a chariot—) John Bull peeping into Futurity—The Doctor (Addington, Lord Sidmouth) administering his gilded (Income Tax) Pill—Sherry's (Sheridan's) Plan of Economy, or the Speaker travelling in style—Going on Circuit, as recommended in Sherry's Plan of Economy—The Income Tax, or the Insatiable English Dragon—Political Balance—Political Astronomy—Ministerial Phlebotomy, or Bleeding John Bull.

With large allowances for party hatred, there appears to have been considerable juggling with public money about this time, and some most excessive taxations, repulsive in its humanitarian aspect more particularly.

764 George III.—7 Caricatures of a Political Character, including one of exceptional interest in relation to England and America: "Poor Old England," or 1778: "The Park Politicians," by Bunbury, 1756: "The Rigid Collector," by Grinagain, 1802: "A Follower of St. Luke," 1781; average 10in. by 6½in., ALL COLOURED, 18/6 1756-1804

765 George IV.—Collection of 30 Caricatures, all Coloured, dealing with Political Movements and Politicians of the Reign, sizes 9in. by 12in., and over, a few mounted, £2 12s 6d 1823-29

Sufficiently numerous to comprise items capable of shedding side-lights on historical events, and leading into by-paths unknown to the general historian. Amongst them: An O.P. ra Ball, finishing with a Scotch Reel to the tune of Catch him and keep him (Lord Fife)...The Golden Foothall (another on the Fife Wedding)...British Zeal in the cause of Spanish Liberty...Bubbles for 1825...General Panic at Epsom (1826) General Run against the Knowing Ones, or, Fishmongers' Hall brought to the Scratch...Longwhiskers against Longwaist for the Craven Stakes...The Case of Lady Erskine...The Rats at the Corn...Triumph of Cicero (Canning)...Select Vestry Comforts...Arrival of the Lilliputian Queen of the Portu-Geese...The Cad to the Man wot drives the Sovereign (Peel)...Thundering *Apeel* to thieves, pick-pockets, etc....New Metropolitan Policeman on Duty...The Man wot drives "The Chancery" Fast Coach (on Lord Lyndhurst proposing a new equity judge)...State of the Nation...Leo Sacks, one of the Charity Crabs...The man wot knows how to drive a bargain (Rothschild).

766 George IV.—Political: Eldon, "The Mend-i-cant's Petition" (Lady and Lord Eldon), 8in. by 12½in.; "The Widow's Lament" (Lord Eldon), 13½in. by 9in., *the latter mounted*; "Paul Pry's Peep into Chancery: an overwhelming suit," 9½in. by 12in.; "A Point of Law, or, a Great Opinion on a Little Subject," 13½in. by 9½in.; GOOD STATE, ALL COLOURED CARICATURES, 10/6 1826-27

767 George IV.—Collection of 17 Caricatures, in which the King figures as the most prominent personage, *averaging 9½in. by 13½in., all COLOURED, with one exception, GOOD STATE, 2 guineas* 1819-29

Disappointed Dandies, or, a vain attempt to get a Peep at the Fair Circassian...A Secret Present from Persia! or a Private Peep at the Circassian...Equip for a Northern Visit...A thousand warm receptions in the North...A Short Ride in the Long Walk (King and Marchioness of Conyngham)...Rusticating (King, M. of Conyngham, Miss Chester)...A King-Fisher (M. of Conyngham)...A Fishing Party (M. of Conyngham)...The Amorous Tyrolese, or, Royal Virtue in danger...King Arthur's Round Table...A Windsor pear full ripe...Mr. George King, the Parish Overseer...The Head Ranger and his Fallow Deer (Miss Chester), etc., etc.

*** A chapter of some consequence in the caricature history of the last of the Georges.

JAMES GILLRAY.

768 Catholic Emancipation and other Political Movements: 9 Caricatures, as follows, ALL IN GOOD STATE, mounted: *End of the Irish Farce of Catholic Emancipation*, 13½in. by 18in., May, 1805.—*Making Decent: Broad-bottomites getting into the Grand Costume*, 9½in. by 13½in., Feb., 1806.—*A Tub for the Whale* (uncoloured), 9½in. by 12in. (1806).—*The Bear and his Leader*, 9½in. by 13½in., May, 1806.—*Triumphal Procession of Little Paul the Tailor on his new Goose*, 8½in. by 13½in., Nov., 1806.—*The Funeral Procession of Broad bottom*, 8½in. by 24½in., Apl., 1807.—*The Pigs Possessed, or the Broad-bottom'd litter running headlong into ye Sea of Perdition*, 15½in. by 11½in., Apl., 1807.—*Charon's Boat or the Ghosts of 'All the Talents' taking their last Voyage*, 9in. by 13½in., July, 1807.—*Broad-bottom Drones storming the Hives*, 9½in. by 13½in., May, 1808. The 9 for £2 12s 6d (1805-8)

A full description of each will be found in Wright's *James Gillray*, under the years named; several of them are reproduced there also.

769 'A Charm for a Democracy, Reviewed, Analysed, and Destroyed, Jan. 1st, 1799, to the Confusion of its Affiliated Friends,' 10½in. by 17in. (uncoloured) hinged on mount, small margins, 6/-

Anti-Jacobean Review, Feb., 1799
The 'Witch' scene in *Macbeth* utilised to portray the position of European politics at the commencement of the year which saw Napoleon first consul.

780 'Opening of the Budget, or, John Bull giving his Breeches to save his Bacon,' 9½in. by 13½in., COLOURED, mounted, 5/- Nov., 1796

Pitt at the Treasury Gate with his 'Requisition Budget,' in the form of a large bag, into which he seeks to entice John to throw his money, by exciting his apprehensions in regard to a French invasion. Fox is the other prominent actor in the scene.

781 'The Gordon-Knot, or, the Bonny Duchess hunting the Bedfordshire Bull,' 9½in. by 13½in., COLOURED, torn (no margins), 3/6 April, 1797

Evidently the Duchess has a hard task, for the bull is lively, and even though she succeeds in slipping the blue ribbon of Matrimony over his head, it looks altogether incapable of holding the rampant animal.

782 'Windy Weather, 9½in. by 8in., COLOURED, good margins, mounted, 5/- Feb., 1808

A storm-ruffled pedestrian on Hampstead Hill, wry-faced, weak-kneed, unhappy, but very determined.

783 'The Great and Glorious Days of Queen Bess, 6in. by 9½in. (uncoloured) no margins, mounted, RARE, 10/6 (180-)

Quite outside his usual style. These verses are beneath (probably there are others cut off):—

Think of the great days when void of all fears
Of Wind and Rain, sweet Queen Bess appears

She taught her Maids of Honour their Caps to defend
With oil-skin hoods—When her breakfast they attend.

Behind her good Chancellor seated:
And with Beef steaks and onions all treated,

ETCHINGS AND ENGRAVINGS. JAMES GILRAY—*Continued.*

734 **Seven Coloured Caricatures by Gilray, etc.**, each 5 $\frac{1}{2}$ in. by 8in., 12 6 *Circa 1813*

The Magnanimous Minister, chastising Prussian Perfidy—Bank Notes; Paper Money; French Alarmists. . . . Ah! Poor John Bull—The Coal Heavers; two virtuous elves taking care of themselves—Gloria Mundi, or the Devil (NAPOLÉON) addressing the Sun—Westminster Hunt

—Blood on Thunder fording the Red Sea—Sketch of the Row in Parliament Street (measures 9 $\frac{1}{2}$ in. by 14in.)

785 'The Two Journals'; 16 Coloured Caricatures engraved upon 2 sheets, each 9in. by 13in., comparing the conduct of PRINCE GEORGE OF WALES to that of his brother, *good margins*, 5 6 *Tegg, 1814*

786 **Gordon Riots.**—'No Popery, or Newgate Reformer,' 9in. by 7 $\frac{1}{8}$ in., COLOURED, *corner bottom margin*, 5/- 1780

A contemporary portrait with strong claims to authenticity. It recalls the character of Hugh in *Barnaby Rudge*, and four lines of doggerel beneath endorses this impression:—

Tho' he says he's a Protestant look at the print,
The face and the bludgeon will give you a hint,
Religion he cries in hopes to deceive,
While his practice is only to burn and to thieve.

787 **Grantham, Lord.**—Eight Etchings of Views near Aranjuez, executed after his designs by LADY GRANTHAM, each about 7 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in., FINE STATE, full margins, from the BENJAMIN WEST COLLECTION, 15/- 178-

Two autograph letters from Lady Lucas (Grantham) accompany them, both sent to West in reference to these etchings. In the first she 'sends her chairmen for the picture of Pyrrhus' and mentions the etchings, and in the second she sends them: 'These etchings were executed by herself after Ld. Grantham's death as a mark of regard to his memory. By a profest artist they might have been better. Bretherton put on the aqua fortis.' The original wrapper 'For Mr. West, Newman Street,' is still with them.

788 **Gravelot, H.**—19 PLATES, finely engraved within BORDERS, by LE ROY, Simonet, ROUSSEAU, DUCLOS, Neé. Ponce, &c., after GRAVELOT'S DESIGNS, illustrating ARIOSTO; 8vo size, 6/- 1772

789 **Griset.**—Collection of over 60 ETCHED ZINC PLATES of Animals, Birds, Humorous and Grotesque Scenes, by E. GRISSET, various sizes, accompanied with a few impressions from the plates, printed in brown, the whole for 19/6

Bargain; from the collection of the late H. Halliday, Esq.

790 **Guido, LES CONSENSSES**, line engraving, brilliant artist's proof before letters, plate mark, 17 $\frac{1}{2}$ in. by 22in., 10 6 *From the Archinto Coll.*

791 **Gwin, J.**—The Three Graces with Clubs standing by an easel, drawn and engraved by GWIN, Proof before Letters. 8in. by 12in.—La Mort de Lucrece, by LE MIRE after AND. DEL SARTO, 7 $\frac{1}{2}$ in. by 6 $\frac{1}{4}$ in., on 1 mount, 3 6

792 **Haddon Hall, &c.**—45 Proofs of Steel Plates after Creswick, Cattermole, and Westhall, etc., a few duplicates, 4/-

793 **Head.**—Echo, engraved by Jo. Folo, Proof on India Paper, 13in. by 9 $\frac{1}{4}$ in., on mount, 2 6 1814

794 **Heath, H.**—Collection of 18 caricatures, ALL COLOURED, on the Politicians and Politics, and Social Life of the Period, 1825-29, sizes averaging about 10in. by 12in., GOOD STATE, a few mounted, 18 for £1 15s 1825-29

National Contrasts—The Rake's Progress, a Sketch at Brookes's—The Game Cock (Canning) and the Dunghills—Anticipation, or a Peep behind the Screen (Wellington, Geo. IV., &c.)—Kissing (the Queen's) Hands—To be or not to be that is the question (Geo. IV., Canning, Wellington, Eldon, &c.)—The Rising Sun (Canning), or Faction

Defeated—The Scavenger in Chief, or a new broom sweeps clean (Wellington)—The Struggle (Canning and Eldon)—The Buck Basket, a Scene from Merry Wives of Windsor (Brougham, Denman, &c.)—Diogenes (Grey) in search of an Honest Ministry—Out of Court (Geo. IV., Eldon, &c.)—British battering-ram preparing the way for a Popish Bull—A parti carré for a Crown (Geo. IV., Marchioness of Conyngham, &c.)—The Double Dealer (Wellington), &c., &c.

795 **Heath, W.**—'Head and Tail, or a Crown Piece and a Sovereign' (Geo. IV. and Marchioness of Conyngham)—'Porter and Small Beer'—'The Omni-buss' (Wellington, Geo. IV., M. of Conyngham, &c.)—'Peeling a Charley' (Peel)—'Take up your bed and Walk' (Wellington)—'Scene before Hotel de Ville the day after the glorious battle of the 28th of July, 1830'—'The Man wot violates the grave'; sizes averaging 10in. by 12in., COLOURED CARICATURES, GOOD STATE, 7 for 15/- 1820-30

796 **Hilton, Wm., R.A.**—UNA, Brilliant Line Engraving by W. H. Watt, 20 $\frac{3}{4}$ in. by 25in., good margins, 3/- 1842

796a **Holloway, C. E.** The Victory: "England expects that every man will do his duty." ARTIST'S PROOF IN BROWN ON JAPAN VELLUM PAPER, signed, plate mark 17 $\frac{1}{4}$ in. by 23in., £3 10s 1888

797 **Homer.**—TEN DESIGNS TO ILLUSTRATE HOMER, including Portraits, fine engravings by TISCHBEIN, folio, 10 6 1802

798 **Hughes, Talbot.**—The Falconer's Return. Engraved by A. MATHEY. Remarque Proof in Brown on pure vellum, signed by Artist and Engraver, plate mark 15 $\frac{1}{4}$ in. by 12in., 3 guineas

801 **Illustrations to Abraham Cowley**, the Poet. fine Portrait and 6 plates engraved by Heath after H. Tresham, R.A., 4in. by 3in., large uncut margins, fine impressions, 3/- c. 1800

802 **Ireland.**—'The Irish Ambassadors Extraordinary, a Gallante Show'—'A Visit to the Irish Pig' (Lord Salisbury and George III.)—'The Irish Catholic Jubilee at Dublin' (Shiel, O'Connell, &c.)—'An Illustration of the old Proverb—Between two Stools' (O'Connell)—'Irish March of Intellect'—O'Connell and the Minister at the Bar—'Catholic Petitioners, or Symptoms of a Peaceable Appeal'—'Catholic Union, the Siamese Twins' (O'Connell); averaging 10in. by 15in., COLOURED CARICATURES, GOOD STATE, 8 for 17/6 178—

The idea in the first named is borrowed from Gillray's earliest known caricature, 'Paddy on Horseback,' the horse being a bull, upon which the rider is seated with his face towards the tail. We have six such riders in this plate. Emancipation is a predominant feature in the lot, and it can hardly be said that nought has been set down in malice—especially as regards the liberator.

ETCHINGS AND ENGRAVINGS—Continued.

803 **Irish.**—The Yorkshire Irishman, 1805—Country Acting, 1804—Dead and Speechless, 1806—An Irish Elopement—Irish Gallantry, by ALFRED MILLS—St. Patrick's Day—Paddy Blunder—What call have you Ned; together 8 COLOURED CARICATURES, averaging 6½ in. by 9 in., 10/6 1804-8

804 **Italian View.**—Lake with Figures and Ruins, 11½ in. by 16 in., engraved by JAS. ROBERTS after RICHARD WILSON, Fine Impressions, fair margins. 3/6 Boydell, 1765

805 **Italian Views.**—20 Engravings by various Artists, Views mostly of Mountain

Scenery in Italy after CHATELET, each about 6¼ in. by 6¾ in., little margins, 3/6 17—

806 **Johnson, T.**—THREE STUDIES OF TREES, all early state, Signed Proofs, about 9 in. by 6½ in. The 3 for 5/- Hamerton Collection. 1886

807 **Kauffman, A.**—FAIR RELIGION and her LOVELY TRAIN, engraved by Worthington, 19 in. by 24 in., with margin, 5/- Lond., 18—

808 **Kent.**—View of SALTWOOD CASTLE at HYTHE, fine Print by J. MASON, after GEO. LAMBERT, 12½ in. by 22 in., 3/- 1761

J. KIP. VIEWS OF PALACES, GENTLEMEN'S SEATS, CHURCHES, AND TOWNS: Brilliant early impressions, with large margins. (1707-24)

809 **Bedfordshire.** Wrest House and Park (2 different views) 2 for 12/6

810 **Berkshire.** Ashdowne Park—Coley near Reading—Hamstead Marshall—House at Windsor belonging to Duke of St. Albans—S. Prospect of Royal Chapel of St. George, Windsor—Wythame; 6 for 35/-

811 **Cambridge.** Maddingley, within two miles of Cambridge—Hatley St. George—Wimple; 3 for 16/6

812 **Cumberland.** Carlisle Cathedral—Hutton Hall; 2 for 11/6

813 **Derby.** Chatsworth House—Bolsover Castle; 2 for 12/6

814 **Devon.** Exeter Cathedral, 6/-

815 **Dorset.** Lullworth Castle, 5/6

816 **Durham.** The Cathedral of, 7/6

817 **Gloucester.** Badminton (mounted)—Badminton, another view—Badminton, another—Badminton, another—Bristol Cathedral; 5, all different, for 30/-

818 **Hants.** Winchester Cathedral—Southwick; 2 for 12/6

819 **Hereford.** Cathedral Church of—Shobdon Court (defective)—Hampton Court; 3 for 15/-

820 **Herts.** Cassiobury, 5/6

821 **Kent.** Rochester Cathedral—Her Majesty's Royal Navy lying at the several moorings at Chatham—Oxen Heath—Fair Lawn; 4 for 25/-

822 **Lincoln.** Grimsthorp—Grimsthorp, another view—Grimsthorp, another; all different, 3 for 17/6

837 **Kirk, Thos.** Titus Andronicus and young Lucius pursued by Lavinia, 10½ in. by 14½ in.; Engraved by KIRK after his own Painting, no margins, waterstained, Brilliant Early Impression, 6/6 Boydell, 1788

838 **Landscape.** Twenty-one large Engravings of Landscapes by various Masters in the art, with a few old sporting subjects; MANY FINE IMPRESSIONS, comprising items from the BENJAMIN WEST COLLECTION, 17/6 A BARGAIN

839 **Lapi.** LANDING OF THE ENGLISH AT ISLE OF ELBA, by LAPI, Brilliant Proof, plate 22 in. by 30½ in., from Beckingham Hall, Newark, 12/6

823 **London.** CHELSEA HOSPITAL—Prospect of the West End of the Steeple of St. Bridget in Fleet Street—CHURCH OF ST. CLEMENTS DANES—SOMERSET HOUSE KENSINGTON PALACE—BUCKINGHAM HOUSE (Palace)—BURLINGTON HOUSE IN PICKADILLY; 7 for £2 12s 6d

824 **Middlesex.** Dawly—D. of Beaufort's House at Chelsey—E. of Burlington's House at Chis Wick; 3 for 17/6

825 **Norfolk.** Melton Constable, 6/6

826 **Northampton.** Althorp—Peterborough Cathedral; 2 for 12/6

827 **Notts.** Haughton—PROSPECT OF NOTTINGHAM FROM THE EAST—Wollaton Hall; 3 for 18/-

828 **Oxford.** Cathedral Church of—Rycott; 2 for 11/6

829 **Somerset.** Wells Cathedral—Orchard Portman; 2 for 12/6

830 **Suffolk.** Brightwell—Brome Hall; 2 for 11/6

831 **Surrey.** New Parke—Esher Place—LAMBETH PALACE; 3 for 21/-

832 **Sussex.** Stansted—Folkington—Up Parke (seat of Lord Grey)—Chichester Cathedral; 4 for 24/-

833 **Warwick.** Newnham Padox—Comb Abbey—Ragly; 3 for 17/6

834 **Westmoreland.** Lowther, 6/-

835 **Wilts.** Salisbury Cathedral—Long Leate; 2 for 12/6

836 **Worcester.** Cathedral Church of, 6/6 The whole of these are from the collection of the late Professor T. Hayter Lewis.

840 **Le Brun, C.** Four oblong engravings by J. AUDRAN, illustrating the HISTORY OF ALEXANDER, each 9½ in. by 23½ in., small margins, 5/- 17—

841 **Leighton, Lord, P.R.A.,** Cymon and Iphigenia. Artist's Proof on India Paper, signed by Lord Leighton, plate mark 13½ in. by 27¾ in., £4 12s 6d

842 **L'Hermitte, L.** 8 Etchings by GOUPEL and others, some in more than one state, with pencil remarks, various sizes, 10/. Hamerton Collection

LONDON: Original Drawings and Rare Prints from the Choice Collection of James Holbert Wilson, Esq.

843 **Moorfields.** "THE COMPLEAT AUCTIONEER," engraved by SUTTON NICHOLLS, 9½ in. by 6½ in., HINGED on mount, FINE STATE, £4 4s Circa 1740

An extremely rare print; a short description accompanies it, written by Mr. Wilson on a sheet of his note-paper; at the end he says, 'This print was sold in Mr. Martin's sale for £4 10s., and was purchased by Mr. Haughton for the City Library.' The auctioneer stands beneath a tree in the 'North-west Corner of Middle Moor-

fields,' behind him to his right are two ladies, and on the other side two gentlemen; the books are arranged before him, fore-edges down, on a rude kind of erection in the form of a table; suspended from the tree is a facetious advertisement of the sale, and below are two verses each of four lines, also in a humorous vein. It is chiefly a poke at the contemporary taste for corrupt literature, shewn by the titles of the books and the vicious expression of at least one face in the group.

ETCHINGS AND ENGRAVINGS, LONDON—*Continued.*

- 844 **Clerkenwell.** BP. BURNETT'S RESIDENCE IN ST. JOHN'S SQUARE, 7in. by 8in., ORIGINAL WATER-COLOUR DRAWING by T. POYNTER, *signed*—Pump near the Spring, round which the Clerks of London annually performed Sacred Plays, and from which the Parish derived its name, 11in. by 8½in., *the Original Signed Water-Coloured Drawing by H. Gardner for the Print in Wilkinson's Londina*, 27/6 the two 181-
- 845 **Clerkenwell.** COURT AT THE SESSIONS HOUSE during a Trial—ROOM FOR THE GRAND JURY, one of the members speaking, the rest, with Reporters, etc., seated and two tables, TWO ORIGINAL WATER-COLOUR DRAWINGS by T. HOSMER SHEPHERD, *signed*, each 6in. by 8in., on one mount, £3 10s 182-
- 846 **Clerkenwell.** "OLD HICK'S HALL, St. John's St., just before it was taken down," ORIGINAL WATER-COLOUR DRAWING by J. HOSMER SHEPHERD, 6½in. by 9½in., *hinged on mount*, £2 5s 182-
- 847 **Clerkenwell.** PRINCIPAL ELEVATION of the SESSIONS HOUSE, engraved by GEO. RICHARDSON, 10in. by 13in., *good margins, hinged on mount*, 25 - 1799
- 848 **Clerkenwell.** View of St. James's Church from W. to E. as the same appeared whilst taking down in order to be rebuilt, COLOURED ENGRAVING by F. JUKES after H. ISHAM, *circular*, 11½in. across, *fair margins*, 21 - 1789
- 849 **Clerkenwell.** View of Tower and Arch of St. James's Church as it appeared whilst taking down in order to be rebuilt, COLOURED ENGRAVING by F. JUKES after H. ISHAM, *circular*, 11½in. across, *fair margins*, 24 - 178-

850 **London.** Ninety Views of the City and its Buildings, comprising BRIDGES, GATES, CHURCHES, COLLEGES, HOSPITALS. PUBLIC EDIFICES, MONUMENTS, AND VIEWS OF THE CITY AS IT APPEARED 1666 and 1789, *all cut close and mounted on folio sheets of paper*, 35/. *Sec. XVIII.*

851 **Longueville, C.** Six Process Etchings of SHIPPING, 5½in. by 7½in., and *large margins*, 6/. Hamerton Collection

852 **Maelise, MALVOLIO:** Line Engraving by R. STAINES, 6½in. by 10in., oak frame 14½in. by 18in., 5/.

853 **Maelise, D.** THE WANDERING THOUGHT, steel engraving by C. ROLLS, open letter proof on India paper, plate mark, 7½in. by 5in., on folio mount, 2/6

854 **Map,** Overton's Map of Durham, with a View of the City and Battle of Neville Crosse, 15in. by 19½in., 2/6

855 **Maps, &c.,** Draught of the City of BUDA besieged by the Forces of the Duke of Lorraine, and Elector of Bavaria, 13½in. by 18½in., *London* 1686; Oblong View of HAMBURG in 1572, text at the back, 6in. by 18½in., *full margins*; Plan of the Island of GOREE (African Coast) with 2 Views of CAPE DE VERDE, engraved by J. BASSIRE, 9in. by 14in., *small margins* 17-; View of PUERTO DE CAVITE (Philippine Islands) 12½in. by 18in., *hole in centre and torn, no margins*, 1713; with 3 smaller Maps; 7 for 10/6 Bargain 1572-1713

856 **Maron (Ant.),** 3 splendid large engravings of Frescoes, by Vitali and Campanella, 2 of them 20in. by 31½in., the other smaller, stain in one corner, 3/6 1779-83

G. MASON.

857 **Milking Time,** Etched by R. W. MACBETH. *Artist's proof in brown, signed by Engraver*, plate mark 16½in. by 27in., 4 guineas 1887

858 **Only a Shower,** by R. W. MACBETH. *Artist's proof in brown on pure vellum, signed by Engraver*, 5 guineas 1890

859 **The Cast Shoe,** Etched by R. W. MACBETH. *Proof in brown on fine Japan vellum paper, signed by Engraver*, plate mark 12½in. by 20in., £3 12s 6d

860 **Wind on the Wold,** Etched by H. MACBETH-RAEBURN, *proof in brown on pure vellum, signed by Engraver*, plate mark 11½in. by 21½in., 4 guineas 1889

MEISSONIER.

861 **Polichinelle,** Engraved by ALF. BOILOT, *Remarque proof on vellum, signed by Boilot*, plate mark 6in. by 3½in., 6 guineas

862 **L'amateur des Tableaux,** Engraved by ALF. BOILOT, *Remarque proof on vellum, signed by Boilot*, plate mark 8in. by 6in., 6 guineas

863 **The Reader,** *Remarque proof by Spinelli, on pure vellum, signed by the Engraver*, plate mark 5½in. by 3½in., £5 15s 6d

864 **Route d'Autibes,** Engraved by S. GAUTIER, *Remarque proof on vellum*, plate mark 6½in. by 9½in., £4 14s 6d

865 **Lecture chez Diderot,** by A. MONGIN, *Artist's proof, signed by Mongin*, plate mark 6½in. by 8in., 5 guineas

866 **A Cavalier,** Engraved by ALASSONIERE, *Remarque proof on Japan vellum paper, signed by Allassoniere*, plate mark 5½in. by 3½in., £4 14s 6d

867 **Napoleon on Horseback,** Engraved by H. BALDER, *Remarque proof, signed by Balder*, plate mark 18in. by 12½in., 7 guineas

868 **Annibal,** Etched by L. H. POTERLET, *Remarque proof on pure vellum, signed by Poterlet*, plate mark 9in. by 6in., 6 guineas

869 **Le Sergent Rapporteur,** *Original etching by MEISSONIER, Proof before any inscription*, plate mark 2½in. by 2½in., 7 guineas

870 **Polichinelle,** *Original etching by MEISSONIER, proof before any inscription*, plate mark 6in. by 3in., 8 guineas

ETCHINGS AND ENGRAVINGS—*Continued.*

MEZZOTINTS.

ENGRAVINGS after *TITIAN*, by J. SMITH, mounted on canvas, without margins, plate mark about 16in. by 11in. from the Collection of the late SIR H. W. WILLIAMS WYNNE (formerly Minister Plenipotentiary at Copenhagen), as described below:—

871 Vulcan and Ceres, 17/6	1708	876 Jupiter, Juno, and Io, 17/6	1709
872 Bacchus and Ariadne, 17/6	1709	877 Apollo and Daphne, 17/6	1709
873 Cupid and Psyche, 17/6	1708	878 Mars and Venus, 10 - (stained)	1708
874 Hercules and Dejanira, 17/6	1709	879 Pluto and Proserpina, 3/6 (damaged)	1708
875 Neptune and Amphitrite, 17/6	1708		1708

881 **Military and Naval.**—COLLECTION OF 29 COLOURED CARICATURES, ON SUBJECTS CONNECTED WITH THE ARMY AND NAVY, Discipline, Administration, Preferments through Politics, Foreign Relations, etc., etc., *the state generally good, size averaging about 12in. by 15in., a few mounted, £2 10s* 1786-1829

Principal items: Magician transforming a Foot-boy to a Captain (Feb., 1809)...Performance in Holland in Sept. and October, 1787...Amusement for John Bull, or, the Flying Camp (1792, Geo. III., Q. Charlotte, etc.)...Justice and Humanity at Home (Flogging, 1792)...See, see the Conquering Hero comes (1795)...Hanging, Drowning, Fatal Effects of the French Defeat (1795)...A Peep into Saldanha Bay, or, Dutch Perfidy Rewarded (1796)...Correct Plan and Elevation of the Famous French Raft constructed for the Invasion of England, and intended to carry 30,000 men (1798)...Bashaw Count Bounce, the Leaden Hall Captain (1798)...Oxfordshire Cavalry protecting their Beef...The Balance of Justice (1802)...Veteran's Address to a young Sailor (1803)...Symptoms of Courage (1805)...Sternhold and Hopkins at Sea, or, a Slave out of Time (1809)...Siege of St. Quintin (1814)...The Crack Regiment (10th Hussars)...One of the Tenth (1829)...A Nautical Impromptu (1827)...British Liberty exemplified in the case of Major Scott.

882 **Military and Naval**, Collection of 18 COLOURED CARICATURES, dealing with Naval and Military Matters, some of them with Songs beneath, chiefly published by Laurie and Whittle (1801-4) *averaging 9½in. by 7¾in., 30/.* 1801-4
Includes Jack bringing a Pirate into Port—Love and Glory—Johnny Bull on the Look Out, or BONAPARTE detected drilling his Rib at the Play of King and Queen of England—The Freeman's Oath—LOYAL LONDON VOLUNTEERS preparing for a Field Day—Inconvenience in the Line (Volunteers)—The Human General, &c.

883 **Military Caricature**, 'DISMAL DANDIES, OR GENERAL MOURNING AND CRAPE,' by C. W., 12¼in. by 8½in., COLOURED, *full margins, 5/6.* Tegg, circa 1820

884 **Milius, F.** BACKGAMMON PLAYERS, Proof Etching on Japanese Vellum, 6¼in. by 8½in., 3/. Hamerton Collection

885 **Milius, F.** DOMESTIC PETS, after LAMBERT, Proof Etching (Durand) on JAPAN PAPER, 9½in. by 7in., 3/. Hamerton Collection

886 **Monnoyers, Jean Baptiste** (called 'BAPTISTE'), Four Etchings of BASKETS OF FLOWERS, one upright, 18in. by 15½in., *edges damaged; others oblong, 14½in. by 19in., no margins, 5/6*

"Executed in a tasteful and splendid style."—BRYAN.

887 **Moore, Albert.** The Lovers, *Engraved by NORMAN HIRST, Proof on India Paper, signed by the Engraver.* Plate mark 17½in. by 14¼in., 4 guineas 1895

888 **Napoleon** "English Patriots bowing at the Shrine of Despotism" (uncoloured)—'Boney and Talley, the Corsican Carcase-Butcher's

OLD MASTERS.—Early and Rare Impressions from Woodcuts and Copper Plates.

894 **Boivin, R.** VENUS and the GODDESS OF A RIVER, RARE, 3½in. by 5½in. and 7in. by 5¼in., *both very fine, 6/-*

895 **Early Woodcuts.** THE ANNUNCIATION; a large woodcut on 4 sheets, with the Monogram M.K., measurements altogether 40in. by 28in., 21/-

A magnificent early woodcut, and in remarkably fine state.

896 **Early Woodcuts.** THE RESURRECTION, similar to the last, and equally fine, also on 4 sheets, extreme measurement 38in. by 26in., 21/-

897 **Goltzius, Henry.** SCOURGING OF CHRIST, *magnificent impression, 7¾in. by 5in., 15/-* 1597

Reckoning Day,' with 29 *descriptive quatrains* beneath—'From the Desk to the Throne, a new quick step by Joseph Bonaparte, bass by Nappy and Talley'—'A senatus consultum. On Bonaparte making his Will before his Invasion of England'—'The Grand Bubble' (*torn across*)—'Nic alias Nâp's March to Elba;' *averaging about 10in. by 13in., 4 mounted, ALL COLOURED, the 6 for £1 10/.* 1802-14

The little great man figures as an object hated with all sincerity, and yet, in every instance the caricaturist has given his form and features entirely devoid of those protuberant exaggerations peculiar to his art.

889 **Natural History**, 22 Engravings coloured by hand, of Animals, 4to and 8vo., 3/6

890 **Neubert, L.** Evening, *Etched by L. SALMON. Proof on Pure Vellum signed by Artist and Engraver, plate mark, 12½in. by 20¾in., £2 10s*

891 **Newdegate, Chas. N., Esq., M.P.** Full length, engraved by T. O. Barlow, after F. R. Say, very fine clear print, from private plate, on India paper, plate mark 20in. by 16in., with margins, in polished maple frame 33¾in. 21¼in., £1 1s

892 **Newton, G. S., R.A., SHYLOCK** and JESSICA, 12½in. by 10¾in., engraved by GEO. T. DOO, Open-Letter Proof, *full margins, 5/6.* 1833

893 **Nicol, Erskine.** The Rent Day, *Engraved by C. T. DEBLOIS. Artist's proof on pure vellum, signed by Artist and Engraver.* Plate mark 17in. by 22½in., 5 guineas 1888

898 **Hopfer, D.** Magnificent Arch with many Figures, on copper, 12in. by 8¼in., 10/6

899 **John Maria de Breschia, NEPTUNE**, 1538; 4½in. by 5½in., and 2 others, somewhat larger, by other Masters, ALL FINE, 8/-

900 **Rembrandt, VIRGIN and CHILD**, very fine, SECOND STATE, 3½in. by 5½in., 15/-

901 **Rubens, P. P. SILENUS**, brilliant EARLY WOODCUT, 17½in. by 13½in., *mounted, 10/6*

902 **Woodcut Title Pages**, 3, large folio size, 1 smaller, all of great beauty, in RED AND BLACK, the 4 for 10/6

ETCHINGS AND ENGRAVINGS—Continued.

ENGRAVINGS AND ETCHINGS AFTER OLD MASTERS BY EMINENT ARTISTS.

903 **Audran, Claude.** 'the Younger,' The Miracle of the Loaves and Fishes, 21in. by 27in., engraved by GERARD AUDRAN, fair margins, folded in centre, 5/6

Paris, 16—

"The name of this distinguished engraver is familiar to every admirer of the art, which he may be said to have carried to the highest pitch of perfection, particularly in his large plates."

904 **Bloemaert, A.** Judas about to hang himself, 9½in. by 6½in., engraved by W. van Swanenburch, small margins, mounted, GOOD STATE, 3/-

1611

905 **Caravaggio, Polidorus de** Philaris ordering Perillus to be placed in the Brazen Bull, 11in. by 9½in., no engraver's name or mark, mounted, GOOD STATE, but without margins, 2/6

Circa 1610

906 **Collection of 32 Studies of Hands, Heads, etc.,** in black and coloured crayons, mounted in a folio scrap-book, some very fine; the Collection for 36/6

907 **Coytel, Noel.** Solon explaining his Laws to the Athenians (*Quid leges sine moribus*), 11½in. by 20½in., engraved by G. Duchange, small margins, except at the bottom, fine impressions, 7/-

Paris, 1717

Considered one of Duchange's best engravings.

908 **Lanfranc, Eques. T.,** THE TWELVE APOSTLES, each 13½in. by 8½in., a grand complete Series of Engravings by F. DE LOUUMENT, fine impressions in good state, with small margins, mounted, 9/-

C. 1650

Full-length figures, each accompanied by some emblem of his work or the manner of his death.

916 **Park's New Characters,** 24 on folio sheet, Coloured by hand, with Riddles and Answers, orig. wrapper, clean as new, very scarce, 3/6 (1830)

917 **Pellegrini, D.** CHRIST CHANGING WATER INTO WINE at the Marriage in Cana of Galilee, fine stipple engraving in COLOURS, by L. SCHIAVONETTI, 18½in. by 24in., grand piece, on large cardboard mount, 25/-

1803

918 **Perin.** "Oh! Te ne te manquerat pas!!!" engraved by MARAGE, printed in colours, 15½in. by 12½in., 10/6

1800

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1878

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1820-30

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1755

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1016 **Enthusiasm Delineated**, 14in. by 12 $\frac{1}{2}$ in., small margin, 2nd state, 4/6 1795

W. Hogarth Invt., I. Mills Sculpt. With explanatory notes engraved beneath the design, copied from Hogarth's handwriting; above is engraved "Hogarth's first thought for the Medley."

1017 **Farinelli Cuzzoni, AND Senesino**: Caricature of the group in an Operatic Scene, 7 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 2 EARLY IMPRESSIONS, 1 from the SAMUEL IRELAND Collection, and 2 reduced reprints, for 4/6 (177-)

W. Hogarth Invt.

1018 **Four Stages of Cruelty**, set of four brilliant impressions, 2nd STATE, p.m. 15 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., large margin, 32/6 the four.

Designed by W. Hogarth, Feb. 1, 1751.

1019 **Four Times of the Day**. Morning, Noon, Evening, Night, 2nd STATE, p.m. 19 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., good margin, the set of four, 2 guineas. March 25, 1738

1020 **Frontispiece** ("Design without a knowledge of Perspective"), 8 $\frac{1}{2}$ in. by 7in., 3/6

W. Hogarth invt. et delin. L. Sullivan sculp.

1021 **Gardelle, Theodore**. Portrait by Richards, touched by Hogarth; original water colour drawing BY SAMUEL IRELAND WITH INSCRIPTION BENEATH IN HIS AUTOGRAPH, also PRINT OF THE SAME with the inscription engraved, and 3 other prints of the same subject, 5 for 15/-

1022 **Harlot's Progress**, the set of six, 1st STATE, 11 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., small margins, GOOD STATE, 5 guineas.

Wm. Hogarth, invt. pinxt. et Sculpt.

1023 **Harlot's Progress**, the set of six, subject plate mark 12 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., with margins 17 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in., brilliant impressions from the Plates in 2nd STATE, fine condition, 4 guineas.

Wm. Hogarth, invt. pinxt. et Sculpt.

WILLIAM HOGARTH, ENGRAVINGS BY AND AFTER HIM—Continued.

- 1024 **Harlot's Progress.** *Another set.* EARLY STATES, *small margins*, 2 guineas.
- 1025 **Herring, Archbishop.** Portrait, FINE EARLY IMPRESSION OF 13in. by 10 $\frac{1}{2}$ in., *mounted*, 4/6 1750
Wm. Hogarth, pinxt. B. Baron, Sculp.
- 1026 **Hudibras.** THE 12 LARGE PRINTS *all brilliant impressions*, 3rd STATE of the Plates, plate mark about 14in. by 10 $\frac{1}{2}$ in., and two 11in. by 20in. The rare series of 12 for 4 guineas.
London: printed for Robert Sayer at No. 53, Fleet Street.
*** A rare set in this state.
- 1027 **Hudibras:** COLLECTION OF 80 PRINTS, VARIOUS SIZES, comprising sets of Hogarth's illustrations to different editions of the Poem, and a few to other works, IN GOOD STATE, *a few mounted*, 25/- 1726 etc.
A thoroughly representative gathering of the great artist's most serious attempt at book illustration, brought together by eminent collectors, and, in some cases, with their observations in pencil.
- 1028 **Industry and Idleness**, series of 12 plates, brilliant impressions, ALL 2nd STATE, plate mark 10 $\frac{1}{2}$ in. by 14in., £2 15s.
Designed and Engraved by Wm. Hogarth, Published according to Act of Parliament, Sept. 30th, 1747.
- 1029 **Industry and Idleness**, Complete series of 12 plates, EARLY STATES, p.m. 10 $\frac{1}{2}$ in. by 14in., *small margins*, 21/-
Published 30th Sept. 1747.
Designed and Engraved by Wm. Hogarth.
- 1030 **Industry and Idleness.** 11 out of the 12 plates (No. 6. wanting) *early states, stained, and mounted*, 10/6 16.
- 1031 **Industry and Idleness**, *set of 12 plates, reduced reprints*, p.m. 7 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 4/-
- 1032 **John Wilkes, Esq.,** drawn from life and etched in aquafortis by William Hogarth, 1st STATE, 14in. by 9 $\frac{1}{2}$ in., 6/6
May ye 16th, 1763
- 1033 **King Henry the Eighth [sic] and Anna Bullen**, 4th STATE, plate mark 19 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., *small margin*, 8/-
Design'd and Engrav'd by Wm. Hogarth, London.
Printed for Robert Wilkinson, etc.
- 1034 **Laughing Audience**, 3rd STATE, 7 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in., 3/- (1733)
- 1035 **Le Serment de la Fille qui se trouve Enceinte** (engraved by J. V. SCHLEY) 6in. by 8in., *no margins, mounted*, 2/6 (1738)
a MEZZOTINT, by Ireland, 2/6 1747
Ireland asserts that Hogarth assured Dr. Webster it was his own design. Underneath are 6 lines beginning, "Disguised thro' Life a Layman at ye Block."
- 1037 **Malcolm, Sarah.** REVERSED MEZZOTINT copy, ordinary engraved copy, woodcut in *Gentleman's Magazine*, print inscribed underneath *Sarah Malcom Etal. XXII. No Recompence but Love*, print entitled *The Apprehending of Sarah Malcolm*, 5 items for 5/6 1732-33
W. Hogarth ad vivum Pinxt.
- 1038 **March to Finchley** (March of the Guards towards Scotland in the year 1745), plate mark 17 $\frac{1}{2}$ in. by 22in., 3rd STATE and brilliant impression of this grand picture, 15/-
Painted by William Hogarth, and Published Dec. 31st, 1750.
- 1039 **March to Finchley** (A Representation of the March of the Guards towards Scotland in the year 1745), FINE STATE, GOOD IMPRESSION, 16 $\frac{1}{2}$ in. by 21in., *fair margins*, nice condition, 12/6
Painted by Wm. Hogarth and Published Dec. 31st, 1750
- 1040 **Marriage-a-la-Mode.** THE COMPLETE SET OF SIX PLATES, brilliant impressions, 2nd STATE. Plate mark, 15 $\frac{1}{2}$ in. by 18 $\frac{1}{2}$ in., with margins, 17 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in., engraved by G. Scotin. B. Baron, and S. Ravenet, £4 10s
Invented, Printed, and Published by William Hogarth, 1745.
- 1041 **Marriage-a-la-Mode.** ANOTHER COMPLETE SET, EARLY STATES, *good margins*, 35/- 16.
"There is no defect of invention, no superfluity of detail, no purposeless stroke in this, 'owre true tale.' From first to last it progresses steadily to its catastrophe by a forward march of skilfully linked and fully developed incidents. It is like a novel of Fielding on canvas."—AUSTIN DOBSON.
- 1042 **Marriage-a-la-Mode.** COMPLETE SET OF SIX PLATES, 2nd STATE, BRILLIANT IMPRESSIONS, 17 $\frac{1}{2}$ in. by 14in., engraved by Scotin, Baron, and Ravenet, *small margins, waterstained and 4th and 5th slightly defective*, £1 18s
Invented, Painted, and Published by Wm. Hogarth..... April 1st, 1745
This set is backed with canvas, which, if objected to, can easily be removed.
- 1043 **Mr. Garrick** in the Character of Richard the 3rd, brilliant impression of this grand picture, plate mark, 16 $\frac{1}{2}$ in. by 21in., 12/6
Painted by William Hogarth, Engraved by William Hogarth and C. Grignon, June 20th, 1746.
- 1044 **Moses brought to Pharaoh's Daughter**, 3rd STATE, brilliant impression, plate mark, 16 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in., 10/6
From the original Painting in the Foundling Hospital; Engraved by William Hogarth and Luke Sullivan, Feb. 5th, 1752.
- 1045 **O the Roast Beef of Old England!** 2nd STATE, plate mark, 15in. by 18 $\frac{1}{2}$ in., *good margin*, 8/6
Engraved by C. Mosley and W. Hogarth, March 6th, 1749.
- 1046 **Orator Henley Christening a Child**, 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., 4 copies in brown and black, *different states*, and 1 of the smaller print by JANE IRELAND, 5 for 5/6 1786
Hogarth Pinxt. S. Ireland Fecit.
- 1047 **Paul before Felix**, 3rd STATE, plate mark, 17 $\frac{1}{2}$ in. by 20in., *small margins*, 10/6
Engraved by William Hogarth from his Original Painting in Lincoln's Inn Hall, February 5, 1752.
- 1048 **Paul before Felix**, 3rd STATE, plate mark, 17 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in., *good margins*, 10/6
From the Original Painting in Lincoln's Inn Hall, Painted by William Hogarth. *** There is the same text in this as is in the preceding plate; but there are fewer figures.
- 1049 **Paul before Felix** (burlesque), 1st STATE, 9 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in., *fair margins*, 10/6
Publish'd May 1st, 1751
Design'd and Scratch'd in the true Dutch taste by Wm. Hogarth.
- 1050 **Paul before Felix** (Burlesque), 2nd STATE, 10 $\frac{1}{2}$ in. by 14in., 6/-
Designed and Etched in the ridiculous manner of Rembrandt by William Hogarth, May 1st, 1751.
- 1051 **Portrait of Dr. Benjamin Hoadly** (Bishop of Winchester), 1st STATE, plate mark 17in. by 11 $\frac{1}{2}$ in., *good margins*, 7/-
William Hogarth, Pinxt., B. Baron, Sculp.
- 1052 **Portrait of William Hogarth**, brilliant, plate mark, 16in. by 14in., *large margins*, "Comedy, 1764" on column, 7/6
Published as the Act directs, March 29, 1758.
- 1053 **Portraits of FIELDING, WILKES, JAMES GIBBS, JOSEPH PORTER, HUGGINS, ELIZABETH ADAMS, GARRICK in the FARMER'S RETURN** (WITH PENCIL SKETCH BY S. IRELAND). T. MORELL, JUSTICE WELCH, and ST. LORD LOVAT, together 19, various sizes and states, 12/6 v.d.
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Hogarth delint. Rd. Livesay Fecit.
- 1056 **Rake's Progress**, the set of eight plates, brilliant impressions, 2nd STATE, very fine set, plate mark 14in. by 16 $\frac{1}{2}$ in., with large margins, £4 10s
Invented, Patented, and Engraved by William Hogarth, June ye 25, 1735.
- 1057 **Sancho's Feast**, IN 3 DIFFERENT STATES, 3rd, and later, 10 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in., *small margins*, 3 for 15/-
W. Hogarth, Inv: et Sculp: 1733
- 1058 **Scholars at a Lecture**, 1st STATE (small margins), and 2nd STATE, 8in. by 6 $\frac{1}{2}$ in., 2 for 12/6 1736
Published by W. Hogarth, January 20th, 1736-7.
Published by W. Hogarth, March 3rd, 1736.
In the first, "Datur Vacuum" has been added to the open book in MS

WILLIAM HOGARTH, ENGRAVINGS BY AND AFTER HIM—*Continued.*

- 1059 **Scholars at a Lecture**, 2nd STATE, 8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., 4/-
Published by William Hogarth, March 3rd, 1736.
- 1060 **Shrimps!** engraved surface, 8 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in., 2nd STATE, small margins, 8/6 Published March 25th, 1782.
W. Hogarth, pinx.; E. Bartolozzi, sculp.
- 1061 **Shrimps!** reprint in BROWN, 3/6
Dec. 24th, 1784
- 1062 **Sigismunda**, engraved in MEZZOTINT, p.m., 15 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., 1st finished STATE, good margins, 35/-
Hogarth, pinxt. Dunkarton, sculp.
Published Feb. 1st, 1793
- 1063 **Sigismunda**, 12 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., OPEN-LETTER PROOF OF 1ST STATE BEFORE VERSES WERE ADDED, 25/-
Painted by Willm. Hogarth, Engraved by Benjn. Smith.
Published June 4th, 1795
- 1064 **Strolling Actresses Dressing in a Barn**, fine impression, 2nd STATE, plate mark, 17 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in., small margin, 15/-
Invented, Patented and Engraved by William Hogarth, March 25, 1783.
- 1065 **Taste in High Life**, 1st STATE, 8 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 5/-
Painted by Mr. Hogarth, published May 24th (1746)
- 1066 **Taylor and Death**, 9 $\frac{1}{2}$ in. by 14in., 4 copies and 2 copies of the EPITAPH by Hogarth, 6 for 4/6
Hogarth Delin, Rd. Livesay Fecit.
1782
- 1067 **The Bathos, or the Manner of Sinking**, in sublime paintings, inscribed to the dealers in dark pictures, 1st STATE, very brilliant plate mark, 12 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in., good margins, 7/-
Designed and Engraved by Wm. Hogarth, March 3rd., 1764.
- 1068 **The Battle of the Pictures**, 2nd STATE, 7 $\frac{1}{2}$ in. by 8in., cut close, 3/6
- 1069 **The Bench**, 1st STATE, one line erased on two coppers, total length, 12in. by 8 $\frac{1}{2}$ in., 4/-
Designed and Eng. by W. Hogarth for S. E. P., 1758.
- The Bench**: Of the different Words, Character, Caricatura, &c., in Painting, with engraved letterpress, 12in. by 8 $\frac{1}{2}$ in., 3/6
Hogarth worked on this plate the day before he died.
1758
- 1070 **The Bruiser**, C. Churchill (once the Revd.), 2nd STATE, plate mark 15in. by 11 $\frac{1}{2}$ in., 6/-
Design'd and Engrav'd by Wm. Hogarth, August 1, 1763.
- 1071 **The Bruiser**, C. Churchill as a Russian Hercules, 15in. by 11in., small margin, 5th STATE, with the Picture added before the palette, 3/6
Designed and Engraved by Wm. Hogarth Price 1s. 6d.
1763
- 1072 **The Cockpit**, 1st STATE, brilliant print, plate mark 12 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., with margin, 10/6
Design'd and Engrav'd by Willm. Hogarth, Nov. 5th, 1759.
- 1073 **The Distrest Poet**, 1st STATE, 12 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., small margins, from the HORACE WALPOLE (Strawberry Hill) collection, 3 guineas Published March 3rd, 1736
Invented, Painted, Engraved and Published by Wm. Hogarth.
- 1074 **The Company of Undertakers**, 2nd STATE, 10 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., 5/-
Published by W. Hogarth, Mch. 3rd, 1736.
- 1075 **The Distrest Poet**, 2nd STATE, p.m., 14 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., 2 copies, small margins, 7/6
Published Dec. the 15th, 1740
Invented, Painted, Engraved and Published by Wm. Hogarth.
- 1076 **The Enraged Musician**, 2nd STATE, plate mark 14 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., good margins, 7/6
Novr. the 30th, 1741.
- 1077 **The Five Orders of Perriwigs**, 2nd STATE, 12in. by 8 $\frac{1}{2}$ in., 5/-
Published as the Act directs Oct., 1761, by W. Hogarth.
- 1078 **The Invasion**, France and England, brilliant pair, 2nd STATE, plate mark 12 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., large margins, the pair, 21/-
Design'd and Etch'd by Wm. Hogarth, March 8th, 1756.
- 1079 **The Invasion**, 2 Plates, 11 $\frac{1}{2}$ in. by 15in., with margin, 2nd STATE, with the words "France" and "England" added, 15/-
Design'd and Etch'd by Wm. Hogarth. Under each design are 12 lines by David Garrick.
1756
- 1080 **The Jacobites' Journal**, No. 2, with Hogarth's Caricature, Headpiece, folio, 4 pp., 3/-
Dec. 12, 1747
A paper founded by Fielding with the double object of helping the Government and ridiculing the rebels.
- 1081 **The Lottery**, 1st STATE, 8 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., small margins, from SAM'L. IRELAND Collection, 5/-
Willm. Hogarth, Invnt. et Sculp.
[1721]
- 1082 **The Mystery of Masonry**, 3rd STATE, 8 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in., small margins, 4/6
Hogarth inv. et sculp.,
(1742)
- 1084 **The Sleeping Congregation**, 2nd STATE, 10 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., BRILLIANT, 5/-
Retouched and improved Apl. 21, 1762, by the Author.
- 1085 **The Stay Maker**, ORIGINAL SEPIA DRAWING BY SAM'L. IRELAND, 10 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.; PROOF of Hayne's etching of the same, with inscription added by Ireland; ordinary print, with the inscription engraved, 3 for 10/6
1782, etc.
- 1086 **The Times**, Plate I., 1st STATE, 9 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., 6/-
Designed and Engr. by W. Hogarth, Sepr. 7th, 1762.
- 1087 **The Times**, Plate I., 3rd STATE, 9 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., 3/6
Designed and Engr. by W. Hogarth, Sep. 7th, 1762.
- 1088 **Time Smoking a Picture**, 1st STATE, 9in. by 7 $\frac{1}{2}$ in., 5/6
- 1089 **Travels of Aubry de la Motraye**, 24 large plates, including some maps with figures; W. HOGARTH, sculp., in good state, 17/6
1723
Comprises a few large plates from other books.
- 1090 **Woman Swearing her Child to a Grave Citizen**, p.m., 12in. by 14in., verses beneath, small margins, 10/6
Sold by J. Sympson . . . (173—)
W. Hogarth, pinx. J. Sympson, junr., sculp.
- 1091 **Woman Swearing her Child to a Grave Citizen**, engraved in MEZZOTINT, by J. YOUNG, p.m., 18in. by 22in., small margins, FINE IMPRESSION, 25/-
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